

Modern

LITHOGRAPHY

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Stecher-Traung
Celebrates 75th

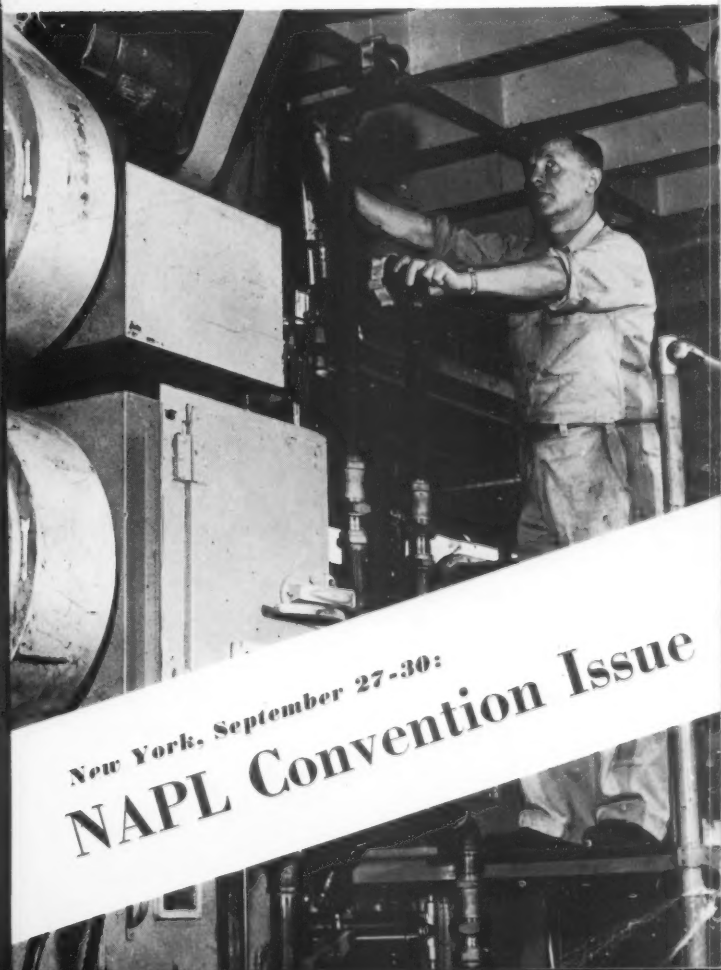
NAPL To New York

SOP For Stripping: 3

Craftsmen Air Web-Offset

'Father of Web-Offset'

New Offset Papers



New York, September 27-30:

NAPL Convention Issue

SEPTEMBER, 1961



For Quality in Volume...

Schirmer Music Selects GEVAERT

One of the world's largest music publishers, Schirmer's yearly offset printing output is estimated at 140 million pages of music. In an operation of this size, production costs must be kept at a minimum. *Problem:* to find a film economical enough for big-volume printing, precise enough to reproduce hairline detail. *Gevaert's answer:* **Copyline O 71m Film** (base thickness .004")

Schirmer finds that **Copyline's** high orthochromatic emulsion gives razor-sharp detail reproduction by camera or contact. A "must" when copy consists of proofs of meticu-

lous fine line hand engravings, as in Schirmer's case. *Yet you pay no premium for this super-precise film!*

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GEVAERT



"With this one blanket, we get quality printing on everything from onion skin to 6-ply chip board"

James R. Buckley

B & R Offset Service, Trenton, New Jersey

That's Mr. Buckley at the right with pressman Donald Doheny. The blanket is Roberts & Porter's Silver Gray Tru-Dot that gives management and pressmen alike all they ever wanted in an offset blanket. It's the blanket that quality lithographers like B & R Offset Service depend on to help maintain their high standards.

Nothing can equal R & P's Silver Gray Blanket

for softness and receptivity. No other blanket can match its strength and firmness. *Every* dot is transferred from plate to paper clean, and clear, and crisp. Solids are rich and full. Tones are flawless in fidelity.

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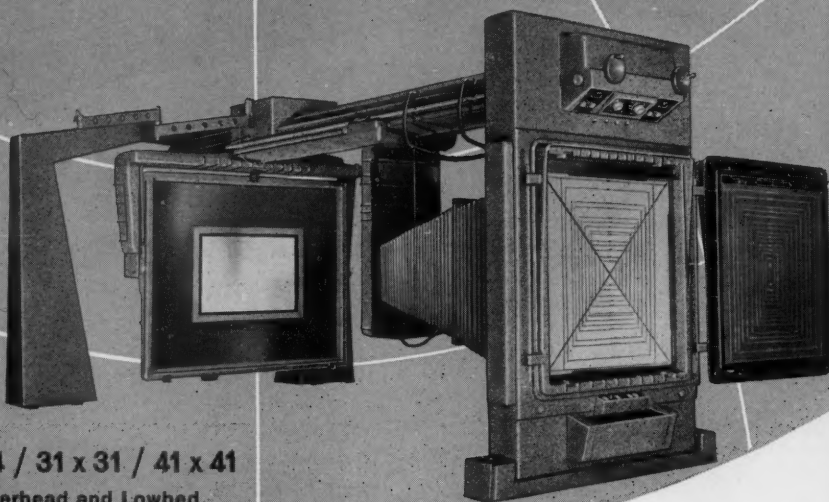
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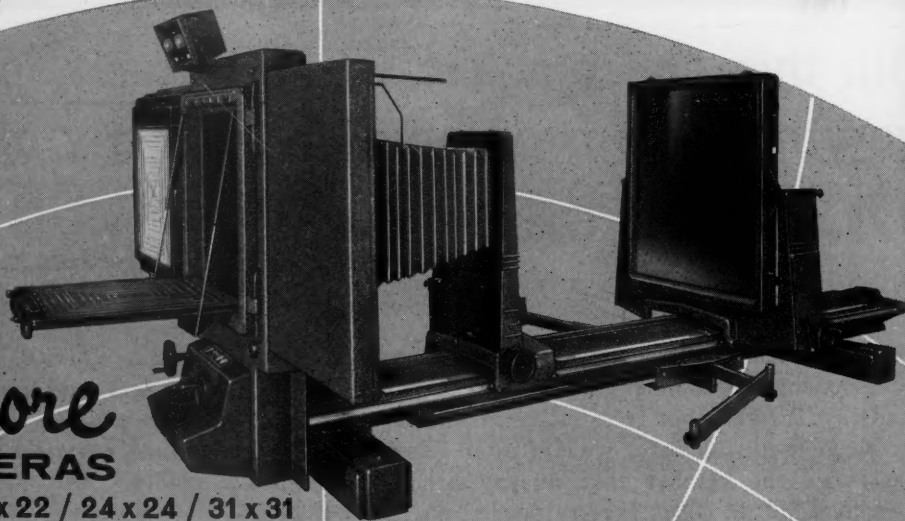
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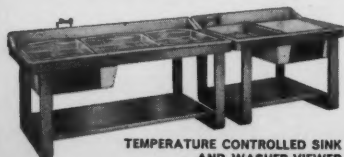
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PLATE SINK



DEVELOPING SINK



DOT
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MODERN LITHOGRAPHY

Vol. 29, No. 9 SEPTEMBER, 1961

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Feature Articles

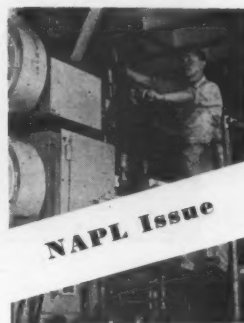
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Worker makes adjustment on perfecting web-offset press at Stecher-Traung plant. The \$500,000 press prints up to four colors on both sides of the web simultaneously. For picture story on 75th anniversary of this important offset company, turn to page 44.





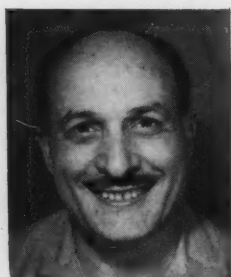
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Goodyear's exclusive "micro-texturizing" curing process "tem



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2 UNIFORM GAUGE.
Electronically controlled process gives you uniform thickness, perfect face/body balance. Absence of low spots shortens make-ready.



5 SATISFIED USERS like Frank LaCorte, Press Superintendent, Tri-Arts Press, Inc., N. Y. Mr. LaCorte says: "Sharpest dots I've seen in years!"
"Put me down as sold on the HI-FI Blanket. I run it on all kinds of jobs, all kinds of stock—from tissue to rough antique—and I get excellent reproduc-

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printed with offset plates
made of aluminum
from **ALCOA**



*Every Gibson card
shows quality control*

The new home of Gibson Greeting Cards, Inc., is ten acres under roof and includes a large array of advanced printing equipment. It's one of the world's largest self-contained greeting card plants, where even the humidity (42%) is controlled. Gibson's production credo contains only two words—*control* and *register*. That's why Gibson prints only with offset plates of Alcoa® Aluminum, both grained and presensitized.

J. E. Wiedemer, Gibson vice president, states, "Our entire operation is geared to quality control standards so rigid that perfect printing plates are a necessity. Quality is controlled in every facet of creative, productive and finishing operations. We have found that offset plates of Alcoa Aluminum have that fine metal which gives us the control and register we demand."

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ALCOA ALUMINUM

LITHO QUALITY

LET'S TALK FACTS!

CARBON ARCS VS. OTHER LIGHT SOURCES

LIGHT is the backbone of the graphic arts industry. And the greatest brightness per unit area of any artificial light source known is obtained from the carbon arc!

Rivalling the continuous spectrum of the sun, the carbon arc produces all colors of the spectrum. It requires less exposure time, has higher lumen per watt efficiency, and is lower in operating cost.

READ THE FACTS OF LIGHT!

WHAT ABOUT LIGHT COSTS? Comparative studies of a 10mm high intensity carbon arc vs. the principal non-carbon light source with a 2 KW power input show the superior economy and efficiency of the carbon arc:

OPERATING HOURS OF 2 KW INPUT (Non-Carbon Light Source)	OPERATING COST OF CARBON ARC
20	75% Less
50*	66% Less
70*	50% Less

*Estimated

The efficiency and cost advantages of the carbon arc over non-carbon light sources are even greater at higher KW input.

WHAT ABOUT LIGHT EFFICIENCY? Here are examples of facts recently obtained from tests proving the higher efficiency of high intensity and white flame carbon arcs vs. the most powerful non-carbon light source in use today:

350% MORE EFFICIENT: Total power input (not arc power) for a 10mm high intensity photo trim is 34% higher

than that of the opposing light source of 2 KW input, but it produces six times more light, and has 350% greater lumen/watt efficiency.

38% MORE EFFICIENT: Total power input for a ½-inch photographic white flame trim is 23% higher than the same 2 KW source, but it produces about 70% more light and has 38% greater efficiency.

378% MORE EFFICIENT: Total power input for a 10mm H.I. photo trim is 36% lower than that of the opposing 4 KW source, but it produces three times more light and its efficiency is 378% greater.

46% MORE EFFICIENT: Total power input for a ½-inch white flame trim is 42% less than that of the same 4 KW source, light output is 15% less, but its efficiency is 46% greater.

288% MORE EFFICIENT: Total power input for a 10mm H.I. photo trim is 46% less than that of the opposing 6 KW source, but it produces twice as much light and its efficiency is 288% greater.

15% MORE EFFICIENT: Total power input for a ½-inch white flame trim is 51% less than that of the same 6 KW source, light output is 44% less, but its efficiency is 15% greater.

Thus, the carbon arc—particularly the high intensity carbon arc—has a much higher efficiency in terms of light per dollar than any other source of artificial light.

National Carbon Company submits the foregoing facts as an aid to the graphic arts industry in maintaining or achieving maximum efficiency, longer gray scale, less negative make-over, less handwork, and increased production capacity.

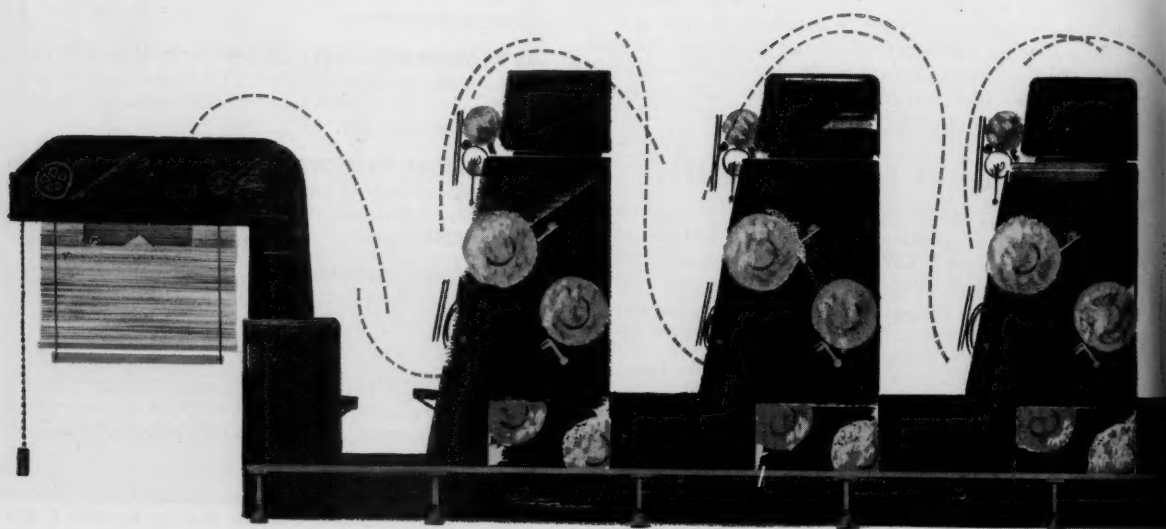
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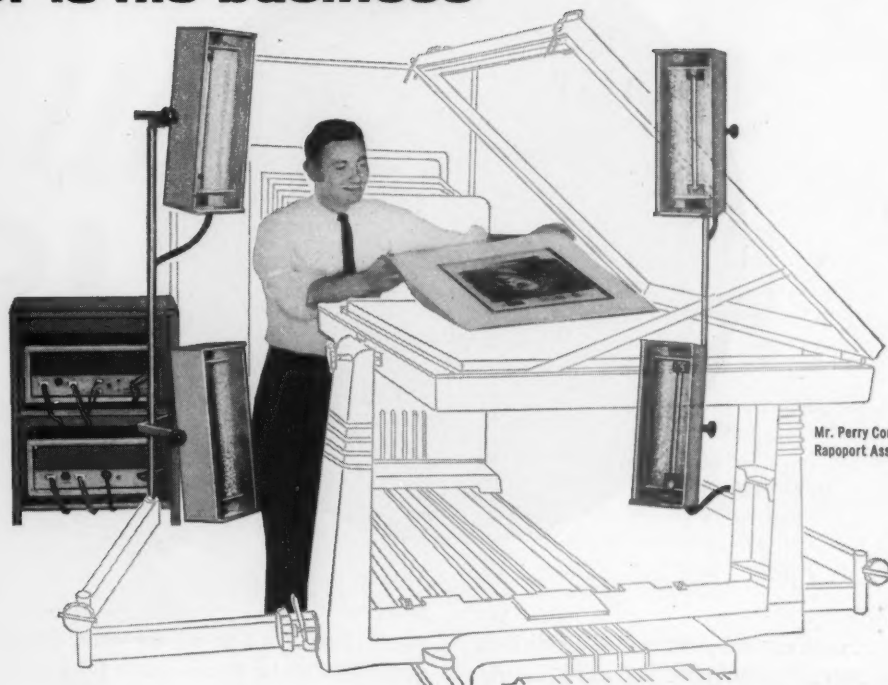


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color is his business



Mr. Perry Corman,
Rapoport Associates, N.Y.C.

... light is ours!

Together they pay off in Profits

The true reproduction of color on paper cannot be called an exact Science. More often than not the rules and principles formulated are based on the individual skills and techniques of the graphic craftsman.

The production of "Light," however, is an exact Science. It involves the basic laws

of physics, design and electrical acumen ...all which must be combined with the skill and know-how of the manufacturer.

The successful blending of Art and Science is aptly expressed by the fidelity color reproduction obtained with the use of the illustrated Ascorlux Model A1146.

Ascorlux A1146 is a Double Deck Pulsed Xenon Camera Lamp Assembly with 4 lamps (1000 watts per lamp) in combination with 2 compact B1144 power supplies. Check these important advantages:

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- Provides control and flexibility needed to "light from the corners" for maximum evenness of coverage at the back of the camera
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- Constant color balance and intensity
- Reduced power consumption
- Minimizes streaks and scratches
- Requires less maintenance
- Improved working conditions
- Safe low pressure operation.

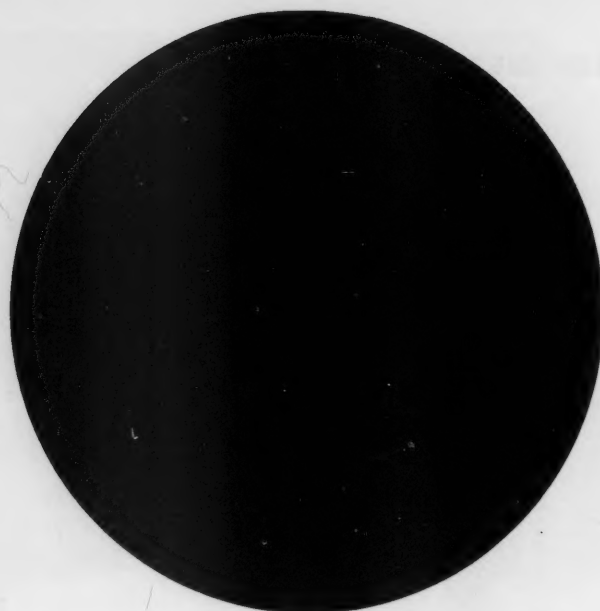


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*T.M. DuPont Polyester Film

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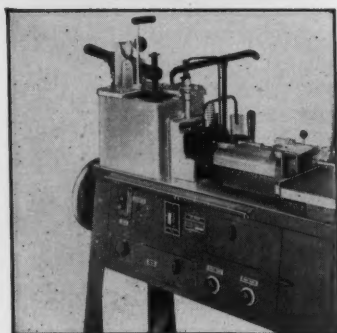
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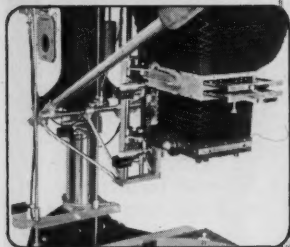
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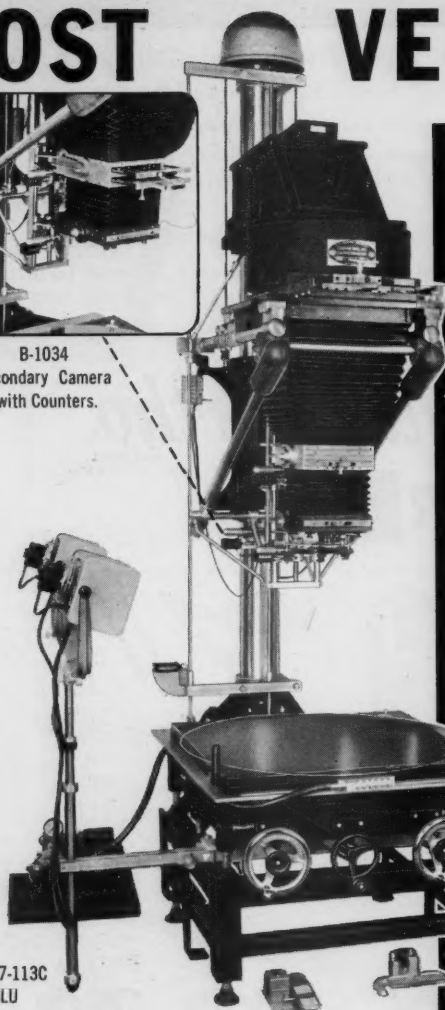
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- MASKING

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- Footswitch
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- 12" Goerz Artar Process Lens
- 35mm to 4x5 Negative Holder with Registration
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- One Counter for Lamp Positioning
- One Counter and Light for Lens Motion
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- Socket with #302 Enlarging Lamp
- B-1034 Secondary Camera with Counters

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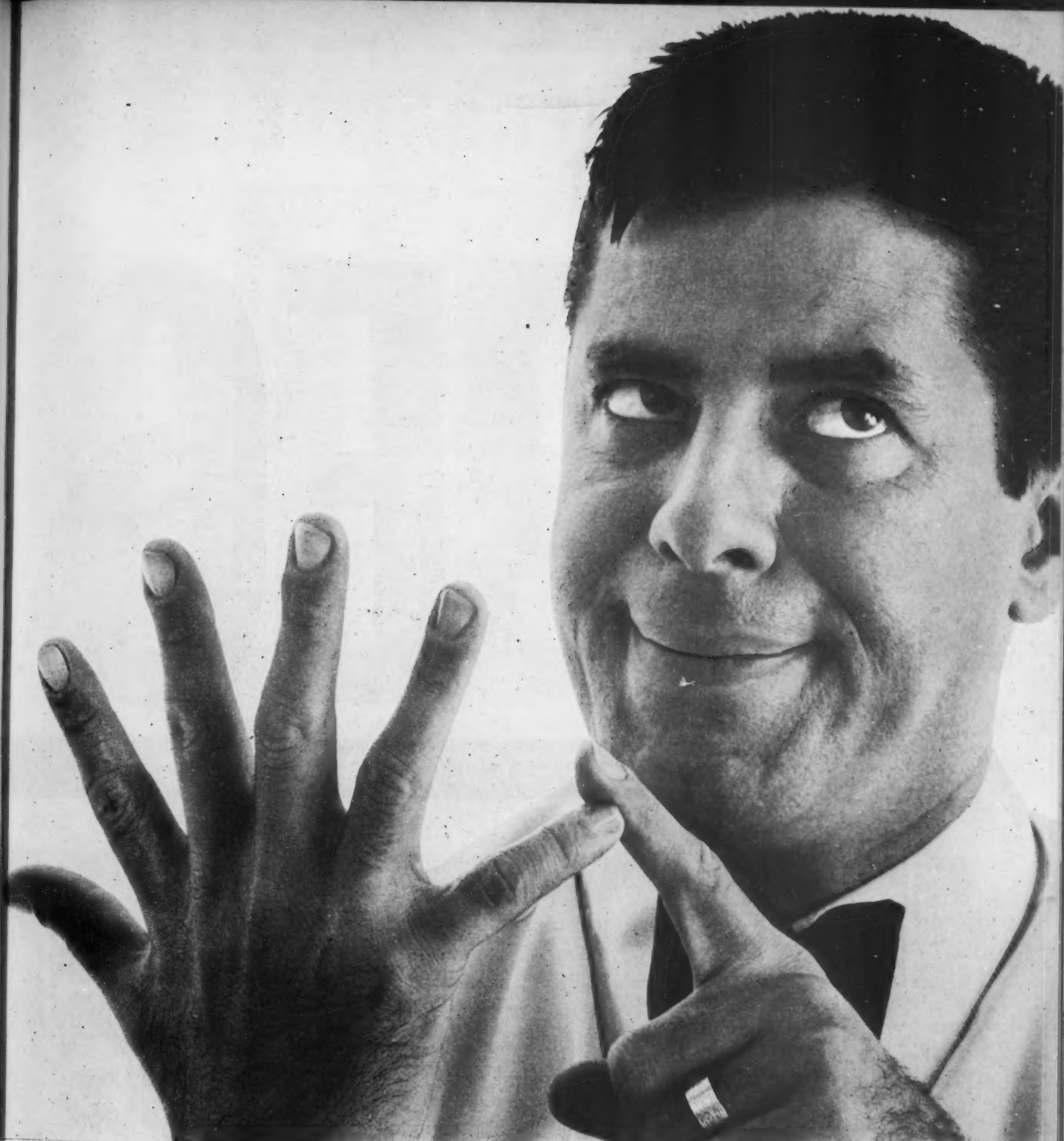
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Write For Complete Literature



JERRY LEWIS STARS IN HIS OWN PRODUCTIONS / RELEASED BY PARAMOUNT

Six ways better! You can count on superior pick resistance, maximum uniformity, greater opacity, high dimensional stability, quicker ink setting and sharper halftone reproduction with *double coated* Consolidated Offset Enamels. They add up to trouble-free press performance . . . more *profitable* impressions per hour. Ask your Consolidated Merchant for *free trial sheets*. Compare quality, performance, results. See for yourself!

Available only through your Consolidated Paper Merchant

Double Coated Offset: Productolith, Consolith Gloss, Consolith Opaque

Web Offset: Consoweb Brilliant, Consoweb Modern, Consoweb Velvet

Consolidated

LARGEST ENAMEL PAPER SPECIALIST

A COMPLETE LINE FOR OFFSET AND LETTERPRESS PRINTING
Consolidated Water Power & Paper Co. • Natl. Sales Offices, 135 S. La Salle St., Chicago

PEO

LITHO CHEMICAL



LITH-KEM-KO means different things to the craftsmen in the lithographic industry. To many it means fine chemicals for easier, better work; to others it means service . . . the kind that gets the chemicals to the shop when they are needed; but to most it means people . . . the men who demonstrate how to use the fine products made by the company . . . the men who through technical knowledge and training have made it easier for litho craftsmen to do a more thorough job of reproduction.

☐ Yes, people make LITH-KEM-KO. The research staff . . . always searching, probing for new products



PLE

LITH-KEM-KO
PEOPLE
... OF
COURSE

& SUPPLY CO., Inc.



and processes to help the industry; the office staff . . . handling thousands of orders; the shipping department . . . getting the orders delivered; and even the janitors who keep the plants spotless so that no speck of dirt will contaminate any chemical. All these people make LITH-KEM-KO an important segment of the litho industry. We think you'll like the people at LITH-KEM-KO. Why not get better acquainted . . . they extend a hand in greeting.

LITHO CHEMICAL & SUPPLY COMPANY, INC.
46 HARRIET PLACE, LYNBROOK, L. I., NEW YORK

4227 WEST 43RD. STREET • CHICAGO 32, ILLINOIS
1418-22 SANTA FE AVENUE • LOS ANGELES 21, CALIFORNIA



How Baldwin® Ink Agitators contribute to quality and economy on big presses and on small presses

All printers and lithographers have a common problem: *customers demand quality in publications printed by the million or letters printed by the hundred.* The problem is complicated by the need to keep costs under control.

Here are the ABC's of how Baldwin Ink Agitators help maintain quality, help control costs:

- A. Baldwin's unique single rotating cone force-feeds ink—pressman puts into the fountain only what he needs to print the job.
- B. Separate motor operates Agitator—pressman flips switch and goes about taking care of the numerous details of make-ready knowing the Agitator assures constant ink-feed from the start of the job to the finish.
- C. Less ink to remove at the end of the run means less work to cleaning out the fountain. A few swipes of a rag clean the smooth Baldwin cone.

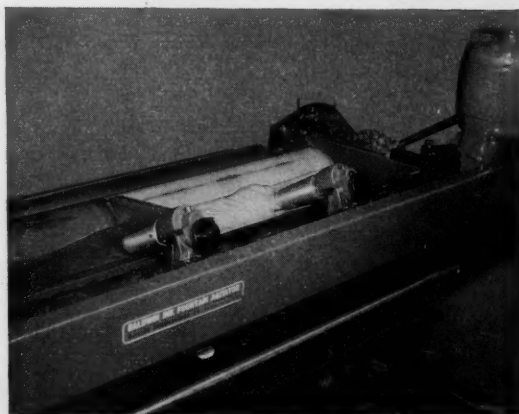
That's how Baldwin Ink Agitators boost production, save time and ink, improve quality. There's a Baldwin Agitator that meets the requirements of *your* presses—sheet or web fed—from offset duplicators right on up to giant publication presses. Send us the make, model, size, and serial numbers of your equipment and we'll send you illustrated literature and prices.



Baldwin cone force-feeds ink



Baldwin cone cleans in a minute



For split-fountain work, add a color . . . add a cone

BALDWIN-GEGENHEIMER CORPORATION

Baldwin® Products are protected by U. S. and foreign patents and patents pending

Manufacturers of Baldwin Ink Agitators • Baldwin Press Washers • Baldwin Water Stops • Baldwin Water Levels

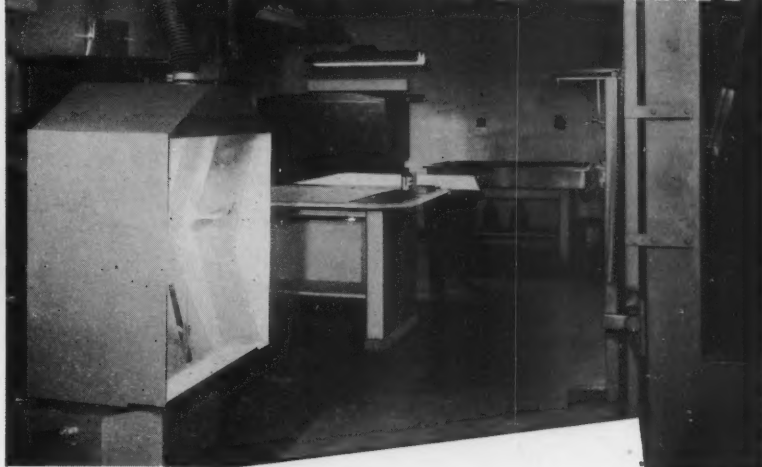
80 Roebling Street
Brooklyn 11, New York
Phone: EVERgreen 8-5610

**“cutting
exposure
time
at
least
50%,”**

—says *The Craftsman Press of Seattle*

—which is but one of many
reasons so many are buying them.

Strong **TRI-POWER ARC PRINTING LAMP**



2030 WESTLAKE AVENUE • SEATTLE 1, WASHINGTON • PHONE MU 2-8500

September 27, 1960

Strong Electric Co.
87 City Park Ave.
Toledo, Ohio

Gentlemen:

It is a pleasure to inform you that we are extremely pleased with the performance of our Grafarc "Tri-Power" arc lamp. It has performed steadily and without failure for two shifts per day for several years.

It has proven itself a real advantage in cutting exposure time at least fifty per cent, and since we make a great number of multiple exposure bi-metallic plates, the resultant increase in production has actually saved our company the high cost of extra equipment, and possibly more personnel, and a definite improvement in electric current consumption.

Respectfully,

THE CRAFTSMAN PRESS
William P. Plourde
William P. Plourde
Photo-mechanical Superintendent

THE CRAFTSMAN PRESS, INC

30-DAY TRIAL WITHOUT OBLIGATION — Write for literature



THE *Strong* ELECTRIC CORPORATION

17 CITY PARK AVENUE

TOLEDO 1, OHIO

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION



**Preferred for
lithographic
production**

There must be a reason!

**AMERICAN
ROLLERS**

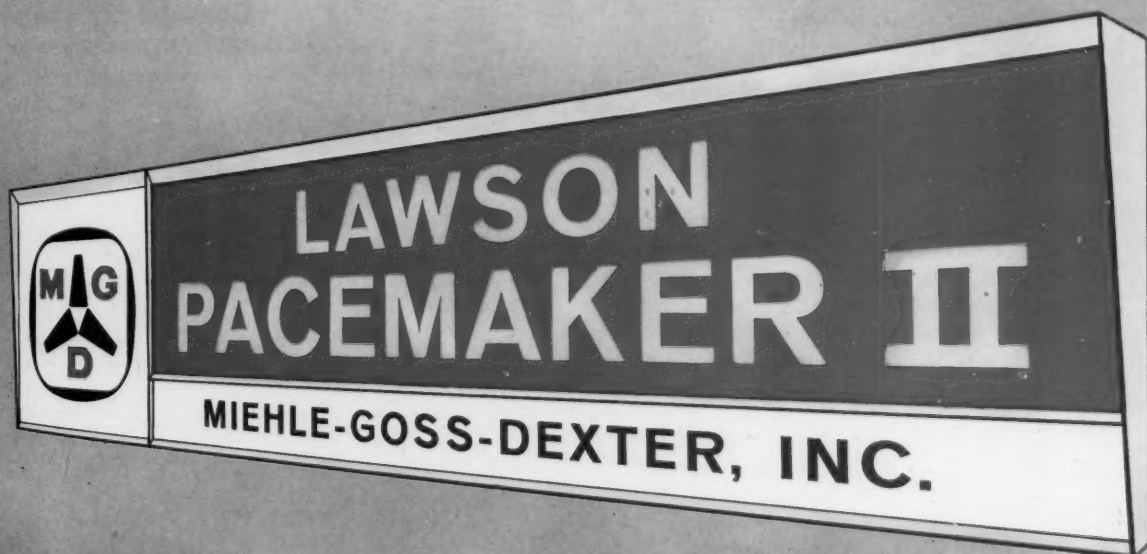
AMERICAN ROLLER CO. CHICAGO ST. PAUL KANSAS CITY, MO.

LAWSON DOES IT AGAIN!!

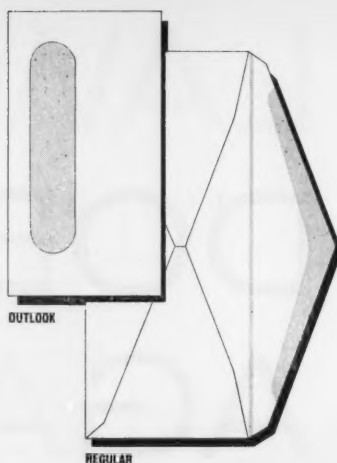
Next month LAWSON launches a completely new kind of paper cutter...truly "American" in precision design and heavy duty construction...fully backed by Miehle-Goss-Dexter, Inc., world's largest manufacturer of graphic arts machinery...and priced to meet all competition.

■ In little more than a decade LAWSON's list of firsts includes successful hydraulic clamping, true two-end pull, electronic spacing, practical table slot closing, adjustable flexible clamping, high speed knife action, and hairline Autoset tape spacing.

■ Next month LAWSON takes another giant step to again outdistance all other cutter makes...at low prices you'll find hard to resist. Look for full details on the...



SEE IT IN YOUR AREA SOON • CHECK YOUR LAWSON REPRESENTATIVE FOR THE DATE



Why are printers everywhere switching to Epic^{*} Executives, Regular & Outlook[®]

Several months ago, United States Envelope introduced an entirely new line of executive style envelopes — Epic Executives, Regular and Outlook. These envelopes were designed to meet the needs of modern business communication . . . and to provide an envelope that printers, large and small, could print and sell profitably to their customers.

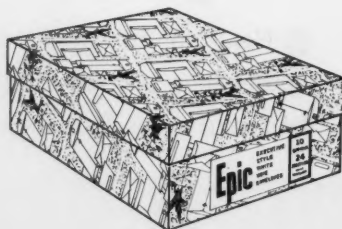
Response to Epic Executives has been very good. Many leading paper merchants are already stocking the new line. To date, more than four thousand printers of all sizes have tested the new envelope on their presses. Their reaction, with few exceptions, has been enthusiastic.

Comments such as, "It's the whitest envelope I've ever seen," are typical of printers' reactions to Epic Executives' super bright white stock and the way it snaps up fine printing.

COMPLETE, PROFITABLE LINE. Epic Executives are made in a complete line of the most widely used business sizes in Regular and Outlook window styles. The executive style flaps and seams have a modern, prestige look that appeals to customers. Best of all, Epic Executives are priced right to keep printers competitive and profitable.

EPICS ON THE PRESS. Press performance is another point printers like. The flatness and uniformity of

Epic Executives help eliminate problems on the press, as well as assuring printers' customers of smooth operation on their automatic inserting and metering machines. And printers found that make-ready and feed setting are no problem with Epic Executives.



MODERN PACKAGING. Epic Executives are packed in a new, distinctive DEEP LID BOX that speeds up printing because the envelopes can be fed directly into the press from the deep-lid cover, and then repacked ready for shipment. Helps customers, too, with inserting and metering.

If you haven't tried Epic Executives, Regular and Outlook, you're missing out on the most important envelope development in years. Check with your paper merchant today for complete information or write to Sales Promotion Department.



**UNITED
STATES
ENVELOPE**

GENERAL OFFICES: SPRINGFIELD 2, MASS. • WORCESTER • SPRINGFIELD
HARTFORD • ROCKVILLE • NEW YORK • METUCHEN • ATLANTA • INDIANAPOLIS
CHICAGO • WAUKEGAN • DALLAS • LOS ANGELES • SAN FRANCISCO

^{*}T.M. Applied for by U. S. Envelope Co.

P-78

THE NEW ATF TYPESETTER

for rapid, low-cost, high-quality photographic composition.

This is the versatile, field-proven, dependable ATF Typesetter. Years of intensive research have been spent in its development, and years of gruelling field testing have been spent in its refinement—to a point, where, today, it has operational advantages over any other composition method. Here are some of the important benefits:

The keyboard simplicity of a typewriter. The automation of coded tape control. The versatility of changeable type discs in a wide selection of styles and sizes. The clarity of direct, high-contrast photography. The enlargement potential of a true photographic image. An immediate proof typescript. Ease of correction before and after photography. Vertical and horizontal centering and positioning of set lines (Retnec). Special sorts and "pi" characters. Special keyboard arrangements. Special style and size mixtures on a single type disc. Automatic justification, quadding and centering. Automatic variable line spacing *plus* automatic additional "leading". Low operating costs.

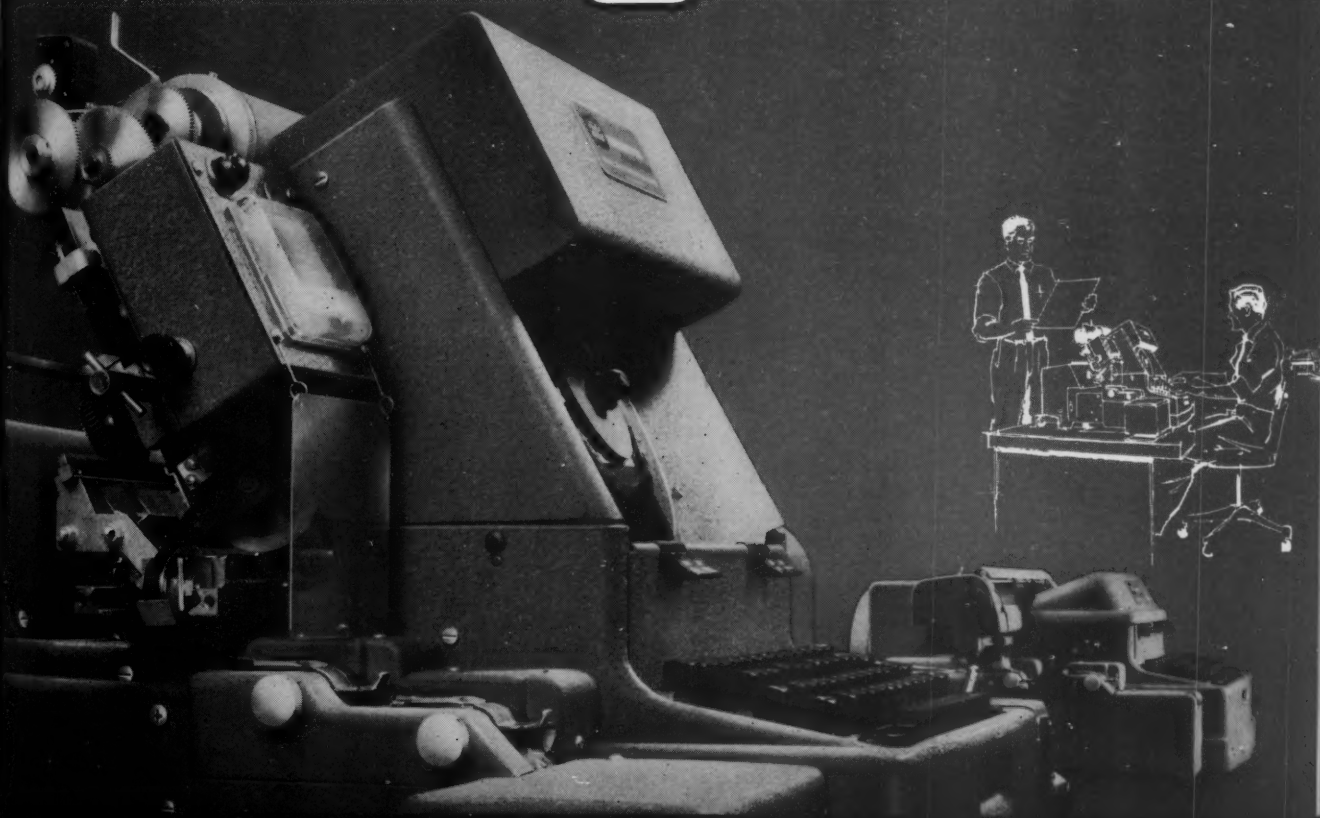
Learn how the Typesetter can provide a quick return on an investment that is thousands lower than any other photographic typesetting system on the market. Write for our free fact-filled, twelve-page booklet.

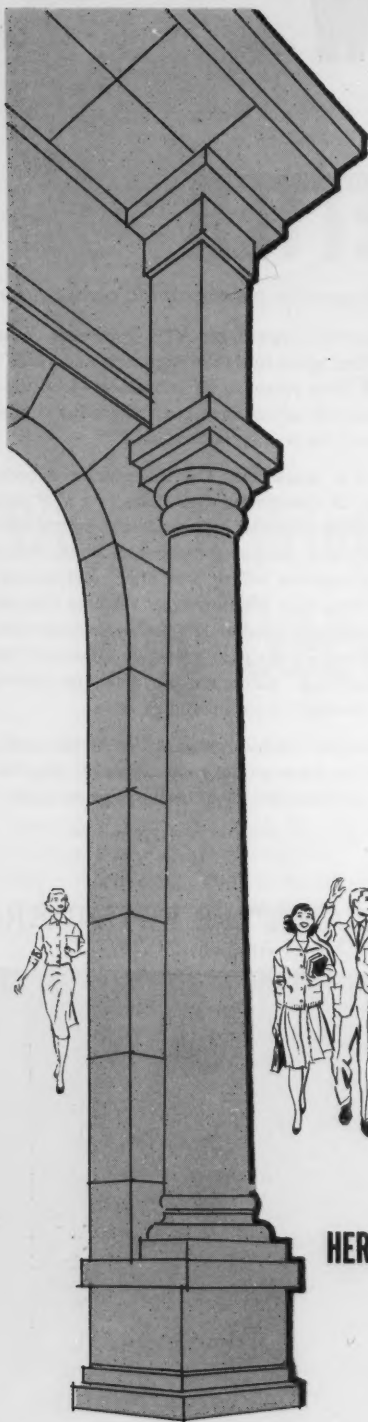
The text matter in this ad was set in Century Schoolbook on the ATF Typesetter.

ATF

AMERICAN TYPE FOUNDERS

Dept. U1, 200 Elmora Ave., Elizabeth, N. J.





DO YOU NEED HELP IN SENDING YOUR SON OR DAUGHTER TO COLLEGE?

1962 applications now being received for
HAROLD M. PITMAN COMPANY SCHOLARSHIPS

...competition limited to children of photoengravers and lithographers*

* applicant must be a high school senior or a high school graduate who has been graduated not more than three years prior to January 1, 1962 and who has not already entered college.

The 4-year Harold M. Pitman Company Scholarships

- range from \$800 to \$6,000.
- may be used at any accredited college.
- may be used for any course of study.
- provide supplementary awards to students electing to study graphic arts.

HERE'S WHAT YOUR SON OR DAUGHTER MUST DO TO QUALIFY:

1. Write immediately to the closest Harold M. Pitman Company office, listed below, for an official scholarship form . . .
2. Arrange immediately with his or her high school principal to take the Preliminary Scholastic Aptitude Test (PSAT) of the College Entrance Examination Board on October 17 and 21, 1961.

Six winners will be selected by the Educational Testing Service, Princeton, New Jersey, on the basis of scholastic records, character, responsibility, leadership and financial need.

Pitman

FILMS • CHEMICALS • METALS
EQUIPMENT AND SUPPLIES
FOR THE GRAPHIC ARTS

HAROLD M. PITMAN COMPANY:

Chicago 50, Illinois 33rd Street & 51st Avenue
Secaucus, New Jersey 515 Secaucus Road
New York 36, New York 230 West 41st Street
Cleveland 11, Ohio 3501 West 140th Street
Boston 10, Massachusetts The Pitman Sales Co., 11 Melcher St.



Craftsman® LINE-UP TABLES

Precision by Design



The Craftsman Line-up Table is designed for precision. Every part is carefully tooled, tested and inspected... then fitted into its proper place. There is nothing left to chance... no part goes into a Craftsman Table unless it is perfect. That's why graphic arts craftsmen prefer the Craftsman Line-up Table. Not only do they get precision work, but they can do so many things with this table.

For easier, more economical line-up and register work, investigate the Craftsman Line-up Table.

Craftsman Tables are available in sizes up to 62" x 84". For details and technical information write for catalog.

CRAFTSMAN LINE-UP TABLE CORP.
55K River St., Waltham, Mass.

We would like to know more about the Craftsman Line-up Table. Please send complete information.

NAME

COMPANY

ADDRESS

CITY

STATE

Unparalleled
ink coverage
with clean,
positive stripping

...another outstanding feature of the new **DAVIDSON DUALITH 500**

Bright, sparkling halftones!

Solids that are truly solid!

Sharp black and clear, true colors!

The Dualith 500 is the only small offset press designed to produce such quality!

It's the "free time" that makes the difference.

The ink form rollers "run free" nearly two-thirds of each revolution while the entire ink system mills the ink out smooth and feeds it to the form rollers.

The form rollers ink the plate during only a little more than one-third of each revolution.

It's the unique Davidson two-cylinder design that makes this possible and that also makes possible the exclusive Davidson "built-in" chain delivery—to assure clean, positive stripping and delivery of even the largest halftones and solids—on all weights of stock—from the lightest to the heaviest!

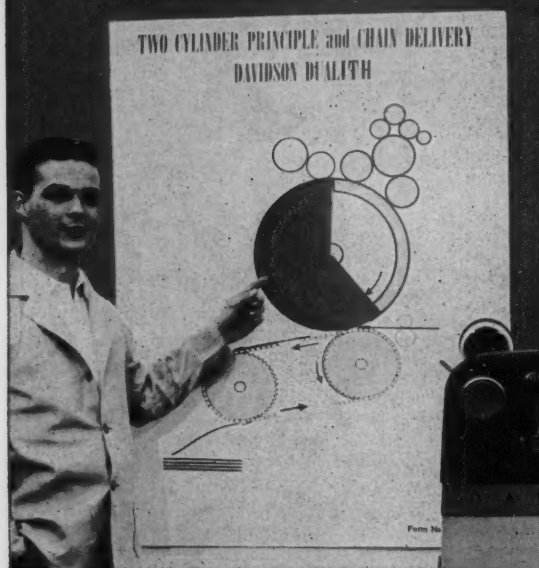
And now—for the first time on any small offset press—a dampening attachment with TWO Form Rollers (optional extra).

That's not all! Check these other features! Increased productivity and capacity with speeds up to 8,000 top-quality impressions per hour. Superb registration every time. All the advantages of built-in chain delivery *at no extra cost*. Unmatched accessibility for easy operation and fast, simple clean-up. And proven Davidson reliability.

There's even more...the new "years ahead" Automatic Blanket Cleaner for the Dualith 500. It's like no Blanket Cleaner you ever saw before.

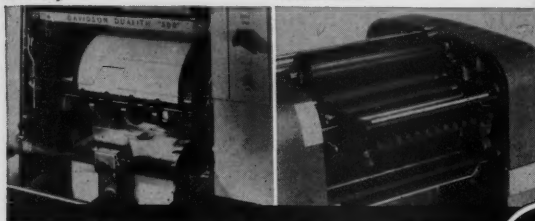
**YOU'LL BE YEARS AHEAD WITH THE NEW
DUALITH 500**

Send for colorful 12-page brochure.



Built-in chain delivery assures clean positive stripping and delivery.

Ink system showing auxiliary ink roller and oscillating mechanism.



DAVIDSON CORPORATION
Subsidiary of Mergenthaler Linotype Co.

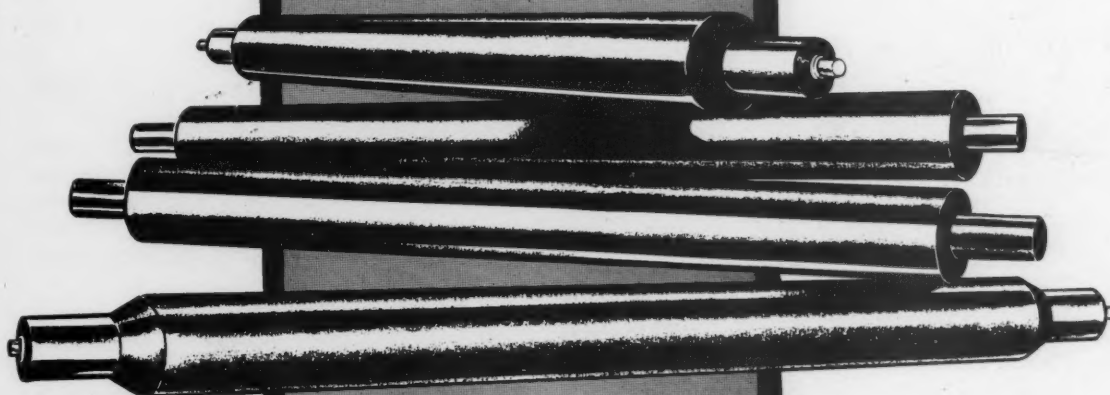


29 Ryerson Street, Brooklyn 5, New York

GOOD LITHOGRAPHY IDEAL

Style

Nationwide, today's finest lithography is produced with Ideal Lithographic Rollers! For fine arts color work in oil base inks, Ideal Masterlith vulcanized oil rollers have no peer. For sharp black-and-white, long runs at high speeds, the rugged synthetic Lithocraft. And for brilliant color work with fast set inks on super high speed presses, Ideal's Tantone. Today's lithography attains new heights of excellence. And Ideal leads in perfecting the rollers that produce it!

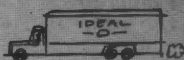


Put progress in
your pressroom
get IDEALS!

Now FIVE Ideal plants!

No matter where you

are, Ideal service is within 24 hours of you!



IDEAL

ROLLER & MANUFACTURING CO.

2512 W. 24th St., Chicago 8, Ill.

21-24 Thirty-ninth Avenue, Long Island City 1, N. Y.

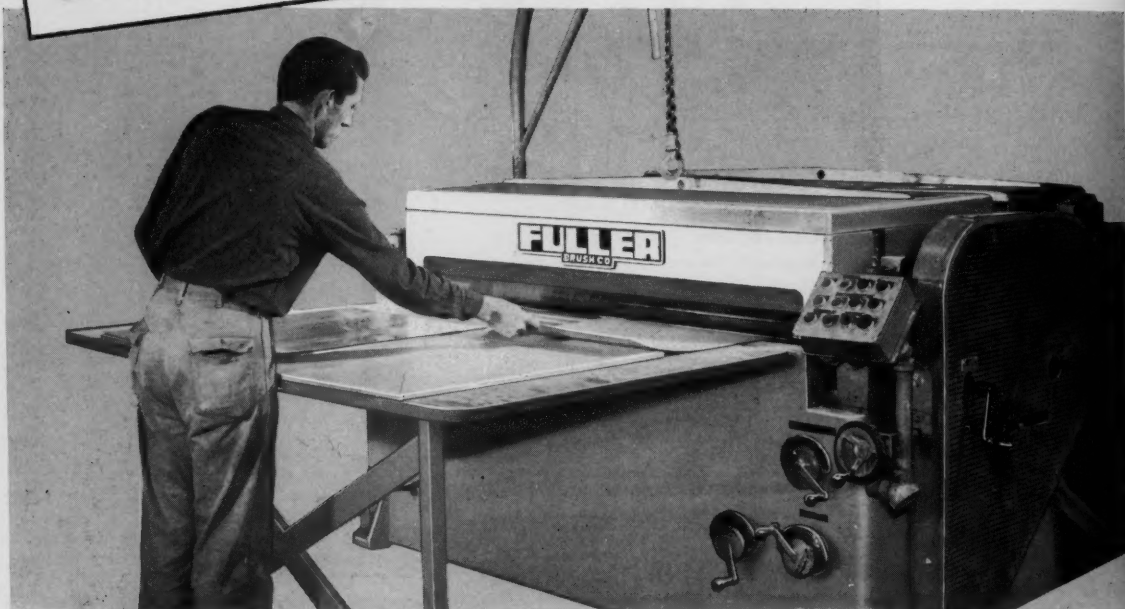
6069-6073 Maywood Ave., Huntington Park, Cal.

5238 Peachtree Road, NE, Chamblee, Ga.

33 Stirrup Brook Highway, Marlboro, Mass.

Continuous Litho Plate Brush Grainer

PRODUCTION up 400% Labor Cost down 1/2



Fuller Brush Grainer delivers completely cross-grained plates in 4 minutes



GRAIN



WASH



DRY

Brings continuous, through-feed production to plate graining. Plates travel beneath revolving brushes that scrub surface with pumice slurry to produce the grain.

Next, plates travel between rotary cleaning brushes whirling in a spray of clear water.

Finally plates pass through a low-pressure, high-volume, heated-air drying chamber. They are delivered uncorroded and remain flat. Elapsed time: about two minutes.

A second pass for cross-graining brings average time per plate to about four minutes. Compared with the old ball-graining method, production is boosted 400%, at half the labor cost.

To learn of the time, space and labor savings of shops now using this machine, write for descriptive brochure.

Plates Given Closer Grain
Structure for Sharper Images
Graining Uniform
Plates Uncorroded and
Remain Flat

PRODUCTION DATA

GRAINING PROCESS — Rotary brushes scrub surface of aluminum plates with pumice slurry

GRAIN QUALITY — Uniform, closer structure

RATE OF FEED — 7 lineal feet per minute

NO. OF PASSES — Two, for cross-graining

AVERAGE TIME — 2 min; total for both passes, 4 min.

MAX. WIDTH OF PLATE — 60". (Two or more small plates may be grained simultaneously).

MIN. LENGTH OF PLATE — 18"

THICKNESS CAPACITY — .009 min. to 3/4" max.

MACHINE DIVISION OF FULLER BRUSH
East Hartford 29, Connecticut



Printed on Williamsburg Offset. Basis 80.

register
allure
on new
Union-Camp
fine papers

NUMBER 4 IN A SERIES OF PERSONALITY STUDIES PHOTOGRAPHED BY PHILIPPE HALSMAN. WHO IS SHE? SEE OVER.

In color, in black and white

Union-Camp fine papers give you excellent reproduction at moderate cost

This particular sample is Union-Camp's new **WILLIAMSBURG OFFSET**. It is a high quality utility paper made from Southern woods. Note how clean and bright it is.

You'll like working with Williamsburg Offset. It lies flat. Feeds well. Has good dimensional stability and ink receptivity. It offers good folding and scuff-resistant qualities, so necessary in price lists, catalogs and directories.

Print Williamsburg Offset in black and white or in color, for booklets and direct mail advertising pieces. Our illustrations are typical examples of the fine reproduction qualities you can expect—and at moderate cost.

You can order Williamsburg Offset in both regular and vellum finishes. And in all popular stock sizes and weights or in special sizes to fit your special jobs. Ask your local Union-Camp distributor for samples and prices.



BARBARA WOHL—Budding young New York actress. Has appeared in summer stock, off-Broadway productions and recently made her first movie.



"There is something calm and quiet, and at the same time provocative, in the dark-haired beauty of Barbara Wohl. Hers is the fascination of contradictions. She combines mystery with a charming frailty."

Philippe Halsman

Have you sampled these UNION-CAMP fine papers?

FRANKLIN GRADES—Surface sized for excellent reproduction plus good snap and durability. You'll find them versatile, dependable.

FRANKOTE BRISTOL—(Coated one side). Use it for book covers and jackets, postcards, menus and mailers, to name a few. Scores, die-cuts and folds well. Provides excellent hold-out for gloss ink, varnish and lacquer coatings.

PRINCESS ANNE BOND and Mimeo Bond—Economy papers for all-round business and office use.



UNION-CAMP.

FINE PAPERS

Union Bag-Camp Paper Corporation · 233 Broadway N.Y. 7, N.Y.

KELVINATOR WATER COOLERS

FIRST
FOR THIRST

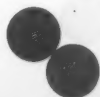
Model A15PW



Positives & Plates produced for The Watkins Printing Company, Columbus, Ohio—Client—The Ebco Mfg. Co.

by **THE STEVENSON PHOTO COLOR CO.**

400 PIKE ST., CINCINNATI 2, OHIO PHONE CH 1-4002



Another L.P.N.A. Awards Winner



PHOTO COURTESY OF McCALL'S MAGAZINE



no matter where you see them...

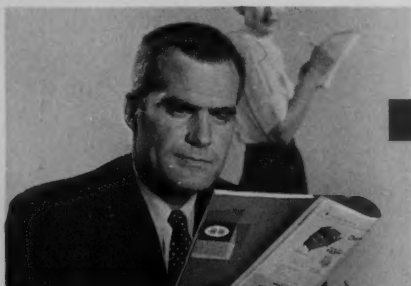
PHOTO COURTESY OF LINCOLN CONTINENTAL/FORD MOTOR CO.



...Feminine Beauty, Fine Cars, and

apco IMPACT COATED BOOK*

...An Interest Arouser with Impact in—



PURPOSE

Purpose . . . For increasing reader interest. Apco IMPACT's softly tinted papers printed with color-related 8:1 inks reduce the contrast reflectance ratio to a soft 8 to 1 as compared to the strong 17 to 1 ratio of black ink on white paper. As a result, typography takes on new clarity and reading interest increases by the psychological effects of soft color contrast.



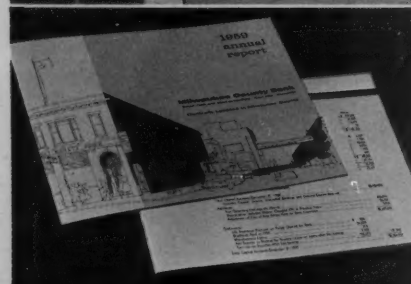
POWER

Power . . . To harness the daylight colors of nature. There is no white background or periphery in nature. Everything is a blend of many hues which are reflections of the daily color variations of natural light. Apco IMPACT colors of Jonquil, Suntex, Coral, Mint Green and Azure Blue fall within the range of daylight itself. As a result, halftone and color illustrations take on new depth and realism.



PRODUCTS

Products . . . With faithful reproduction. In many instances, and with numerous types of products, the pleasing marriage of Apco IMPACT papers and their color-related inks, actually improves product pictures. Illustration whites usually appear more realistic than on white papers. Metals appear more natural on Azure Blue—furniture and woods achieve new reality on Suntex—and so it is with many products. Try Apco IMPACT papers on your next catalog or mailer—you'll be pleasingly surprised with the results.



PRIDE

Pride . . . In company or brand name identification. Color is a very powerful sales stimulant and is incorporated in products and packaging to improve appearance and help establish brand name and company identity. Product or company literature printed on Apco IMPACT papers provides that something extra that attracts and holds reader interest—suggests modern thinking and pride in management messages.



PROFIT

Profit . . . By reducing competition for readership. Black on white is commonplace, average and ordinary. It merely says things in a matter-of-fact way. But with Apco IMPACT papers a more colorful stage is set and your story told in a dramatic and glamorous way. Color becomes an integral part of selling because it possesses the intangible and irresistible appeal which quickens reader interest and acceptance of new products and ideas—improves printed communications generally.

*Also available in Cover weights

The complete story on the unique benefits of Apco IMPACT papers is told in this 24-page booklet—Yours Free for the asking. Write today.

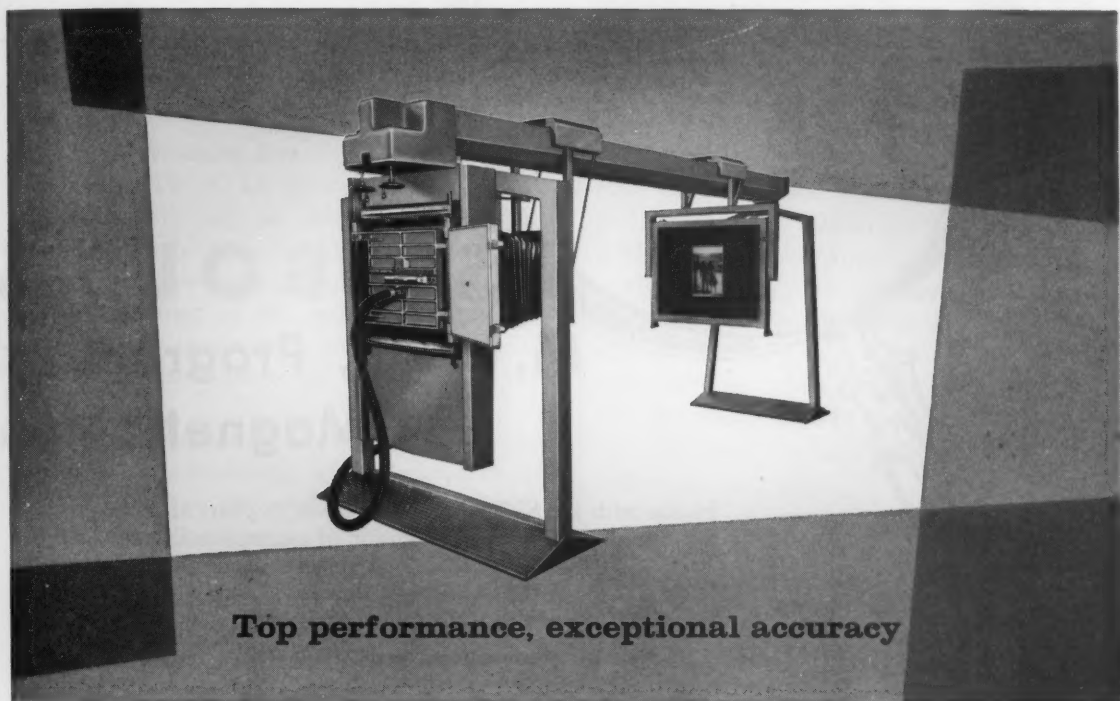


THE APPLETON COATED PAPER CO.
APPLETON, WISCONSIN

The Paper with the "Built-in Sunglasses"

LANSTON

CAMERAMA OVERHEAD CAMERA



Top performance, exceptional accuracy

Here's a darkroom camera that means savings all the way—The LANSTON Camerama Overhead Camera. No fancy frills or needless extras here—just an excellent, utility camera at really moderate cost. So simply built that it can be installed easily without rigging, the LANSTON Camerama is precision engineered to handle almost any job with economy and speed. Its features include: patented rubber shock mounts at both ends to

prevent vibration...zoned type vacuum back with cut film capacity of 24" x 24"...conveniently located overhead controls in darkroom...overhead track of brake-formed sheet metal with ball-bearing rollers for years of trouble-free operation...and many more.

The LANSTON Camerama Overhead Camera delivers top-flight performance at a surprisingly low price. For complete details, return the coupon today.

This advertisement was composed on the Monotype in 20th Century, Century Schoolbook and Craw Clarendon.



Lanston



Typesetting and Casting Machines • Film Dispenser • Light Integrators • Optical Depth Gauges
Contact Camera • Step and Repeat Machines • Overhead Cameras • Proofing Film • Plate Coaters
Developing and Darkroom Sinks • Vacuum Printing Frames • Layout and Stripping and Dot Etching Tables

Sales & Service Coast to Coast

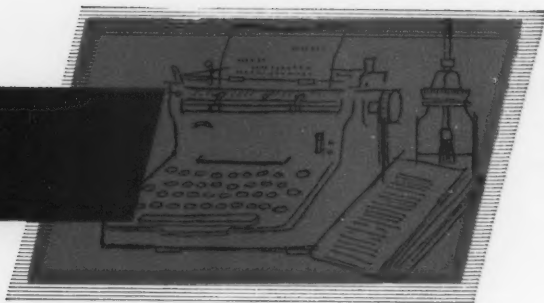
LANSTON MONOTYPE CO., G Street below Erie Ave., Box 4768, Philadelphia 34, Pa.
Please send me complete information on the Lanston Camerama Overhead Camera.

Name _____ Title _____

Company _____

Address _____ 3051

EDITORIALS



A Favorite Whipping Boy

ADVERTISING has always been a favorite whipping boy of the economists, who have frequently described it as an economic waste. College professors have traditionally been in the forefront of the opposition, although more recently government agencies and regulatory groups have taken up the brunt of the attack.

It must be admitted at the outset that the criticisms of advertising, while perhaps exaggerated, are not entirely unjustified. Half-truths, distortions, lies, misleading statistics and other devices of the slick pitchman have played a part in advertising campaigns too frequently to be ignored or dismissed as being negligible.

And the defense by Madison Avenue that no amount of advertising can save a second-rate product (the late, unlamented Edsel is usually Exhibit A in the argument) is not exactly airtight, either. Any harrassed father, tormented by imploring children to buy one of the myriad number of items plugged *ad nauseum* on the television screen, knows what it means to be stung. No sucker should get stung twice on the same item, of course, but by the time the consumer has wised up, the very same manufacturer is off and running on another amazing new product, and so it goes, year after year.

In short, while advertising has matured greatly in recent years and now generally credits the consumer with far more intelligence than ever before, there still are enough abuses to keep that old maxim *caveat emptor!* from falling into obsolescence.

Now, having admitted the faults, let's consider the positive role which advertising plays in our economy. Briefly, the advantages might be summarized as follows:

1. Advertising, by providing mass distribution, has made mass production possible. This helps move our standard of living upward, while keeping prices down.

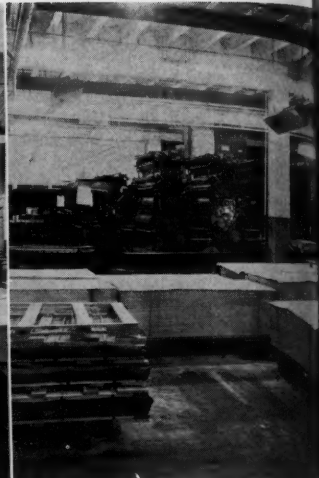
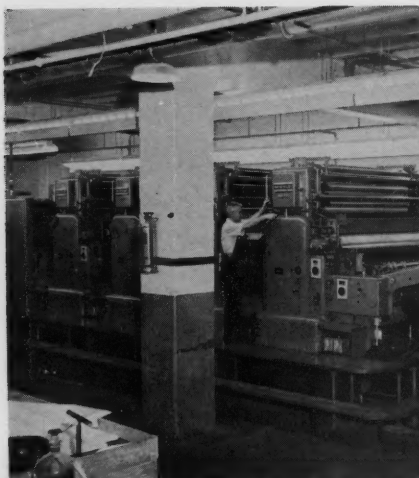
2. Advertising — whether in magazines, newspapers, television, radio, direct mail or on the package itself — informs the buyer of the availability and price of goods and services, and tells him how the use of these goods and services can help him do a job easier, faster, and at less expense.

It would take an army of salesmen to create a mass market such as is assured with a good advertising campaign, and the cost would, of course, be prohibitive.

In the field of trade magazine advertising, happily, the much publicized abuses of advertising are almost nowhere to be found. Indeed, in all the years that MODERN LITHOGRAPHY has been published, there have been only one or two instances in which a reader has complained that he has been "taken" by an advertisement on these pages. Fortunately, advertisers and agencies serving the field seem to have learned well the old adage: "Never overestimate the knowledge, nor underestimate the intelligence of the reader."

The emphasis, in a big majority of advertisements, is on the straightforward informational approach—What is the product? What are the specifications? What will it do?—with a minimum of "clever" gimmicks.

The happy result, in a field where good products are supported by intelligent advertising programs, is advertising that is informative and attractive, without being patronizing in tone, and which is not based on the famous cynical assumption of P. T. Barnum! ■



Left: Four-color Miehle offset press 54x 77". Center: Dot-etchers' section at San Francisco litho plant, where color quality con-

trol is maintained. Right: Section of pressroom, showing four-color Harris 42 x 58" press.

STECHER-TRAUNG

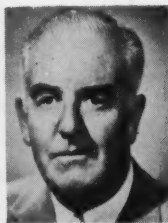
Started 'at opposite ends of the country,' it has prospered on the way to its 75th anniversary this year

STECHER-TRAUNG Lithograph Corp., one of the nation's largest and oldest lithographic firms, is observing its 75th anniversary this year. The company had its beginnings in 1886 when the Stecher Lithographic Co. was founded in Rochester, N. Y. The name, Stecher-Traung Lithograph Corp., came into being in 1933 when the Traung Label and Lithograph Co. of San Francisco merged with the Stecher Lithographic Co.

"Since our company was founded on the accomplishments and history of the two firms, we look on the 1886 event as the actual beginning of Stecher-Traung," president Ralph J. Wrenn pointed out. "Our 75th anniversary year gives us pride in the past as well as considerable optimism for the future," he added. "We have just completed the best year in our history, 1960 sales having hit an all-time high of \$18,474,091, a 19 percent increase over 1959.

"We view our anniversary as a tribute to the history and accomplishments of the entire industry," Mr. Wrenn, who is also vice president of LPNA, added.

The history of Stecher-Traung is quite unusual, since the firm had its



Wrenn



Blank

beginnings at opposite ends of the country—Rochester and San Francisco. In those two cities, more than 3,000 miles apart, were launched the separate businesses whose growth and progress culminated in establishment of one of the largest and most successful lithographic enterprises in the world.

The Rochester arm of the business started first—in 1871. In that year, F. A. Stecher, one of the highly skilled lithographic craftsmen of the day, launched the Lithograph and Chromo Co. Fifteen years later—in 1886—the flourishing young firm was re-incorporated as the Stecher Lithographic Co.

Began with Nursery Business

In those early days the firm supplied lithographed products to the booming nursery business which centered around Rochester. From this type of work the company went into production of multi-color seed packets, can labels and cartons.

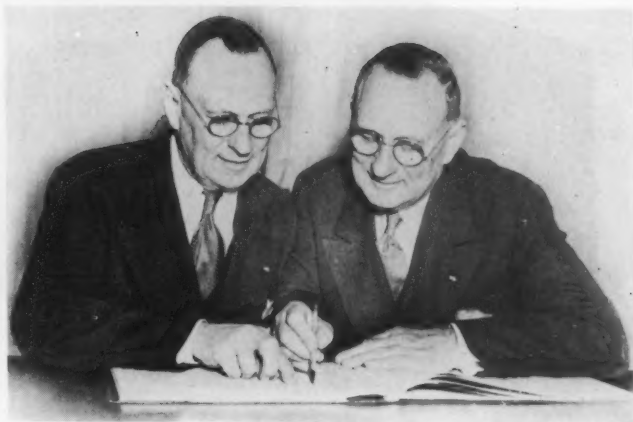
The presses in the original Stecher plant on Rochester's St. Paul Street were, of course, flat-beds with lithographing being done from stone. In the early 1900's the advance of the direct lithograph cylinder and the process of lithographing from metal plates was rapid and dramatic. Much

of the pioneering and development in this field, Stecher-Traung feels, took place in that first Rochester plant.

Traungs Start in the West

While the eastern operation was busy growing, the West was making its contribution, unknowingly, to the future Stecher-Traung Corp. Charles and Louis Traung, identical twin sons of a Swedish sea captain who settled in San Francisco during the height of the Gold Rush, were making their own start in the world of lithography. In 1911 they seized an opportunity to buy a debt-ridden lithographic institution, the Pinegree-Bregel plant in San Francisco, and worked it into a highly successful operation which soon bore their name. In 1919 the Traungs purchased the Tucker-Hanford Co., of Seattle, Wash., adding its equipment and personnel to the Traung Label and Lithograph Co. of San Francisco.

Charles and Louis Traung were creative pioneers in their industry. Not content with contributing to the development of the two-color offset lithographic press, they made major contributions to the creation of the first four-color offset press ever built. This high speed machine brought tremendous changes to the entire lithographic process. The enterprising twins went on to develop the world's first high-speed, direct-connected bronzer and many other innovations in equipment and methods.



The Traung twins, Charles and Louis, son of a Swedish sea captain who settled in San Francisco during the Gold Rush. They started in lithography in 1911. (Photo taken about 30 years ago.)

As suppliers of labels to the rapidly expanding canning trade, and case-end labels to the fruit and vegetable growers of the Pacific Coast, the Traung Label and Lithograph Company progressed rapidly. In 1927 the firm moved into a new plant at Pacific and Battery Sts. Modernized and enlarged in 1937, this was to become the corporation's present Western Division headquarters — housing the largest lithographic plant west of Chicago.

The Traungs soon began to expand. By the early 1930's, they had branched out all over the Pacific Coast and as far east as Rochester, where the paths of Stecher and the

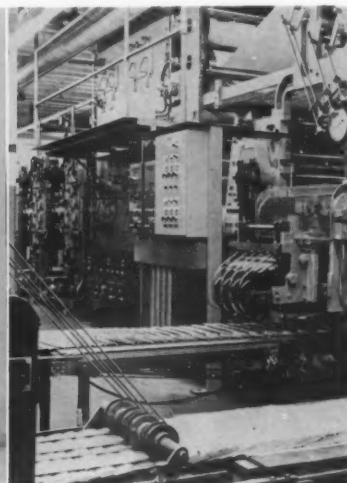
Traungs finally crossed. The two firms merged in 1933, becoming the Stecher-Traung Lithograph Corp.

Technological progress, physical expansion and business growth have always been keynotes of the company's development. In the past decade alone, more than \$6 million has been put into additional property and equipment. Of this, over \$2 million in new equipment—principally large presses—has been added in the past two years, including new four-color presses for both the San Francisco and Rochester plants and a four-color perfecting web-offset press for San Francisco.

(Continued on Page 146)

Left: Portion of art department. At far left is Ralph Baker, art director. Center: Array of folding cartons produced by S-T

for food manufacturers and distributors. Right: Giant web-offset press, viewed from folder.





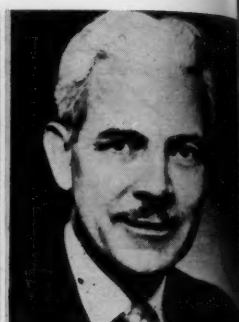
Stevens



Turner



Bruno



Rice

NAPL Plans Biggest Convention

Program Includes:

- Photography
- Accounting
- Web-Offset

WHAT is expected to be one of the biggest conventions in the history of the National Association of Photo-Lithographers will open in New York late this month. The NAPL will hold its 29th annual convention and exhibit at the Hotel Commodore, Sept. 27-28. Already the exhibit has surpassed all previous NAPL shows in number of exhibitors.

William J. Stevens, executive vice president of the association, has announced a program of wide scope and versatility which may be found on the opposite page. Included on the list of speakers is Walter E. Soderstrom, retired executive vice president of the association, who will talk on the subject "Labor and Management and Customers." The Saturday technical session will have as its moderator John F. Kronenberg, of S. D. Warren Co.

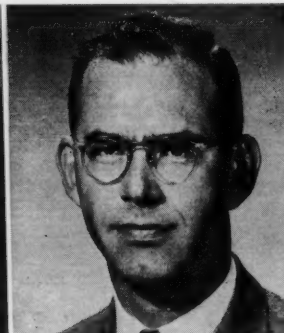
In order to give everyone ample time to inspect the exhibits, the program has designated Friday afternoon, from 2:30 to 5 p.m. as open time for this purpose. In addition, the Saturday morning quiz panel will be interrupted from 11 a.m. to 1:30 p.m. for the same reason. The exhibit will be open from 9 a.m. to 9 p.m. Wednesday and Thursday, 9 a.m. to 5 p.m. Friday, and 9 a.m. to 1 p.m. Saturday.

The annual dinner dance and entertainment are scheduled for Friday evening. A special three-day social program for the ladies in attendance has also been planned. Lithographers need not be members of NAPL to attend the convention and exhibit, according to the association. ■

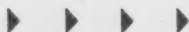
Kronenberg

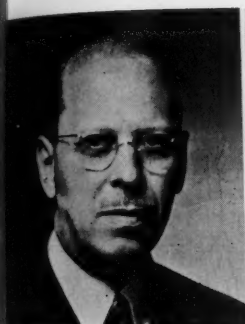


Centa



Taylor





Hudders



Emslie



Morgan

Wednesday, 2 p.m.

29th Annual Convention of the NAPL called to order—by *J. Tom Morgan*, President

INVOCATION—*Hon. Raymond Blattenberger*, Former Public Printer of the United States.

"A New Approach to Selling Lithography"—*E. A. Terhune*, President, Sales Development Institute, Philadelphia

"The Advantages of Roll Film"—*Eugene B. Martens*, Board Chairman, Boro Offset Corp., Brooklyn

"A Look at Photo-Lithography," World Premiere of a new Eastman Kodak Movie—*S. G. Hall*, Asst. Manager, Graphic Reproduction Sales Division, Eastman Kodak Company

Thursday, 9 a.m.

ANNUAL ASSOCIATION BUSINESS MEETING

9:30 a.m.

"Business in 1970—The People Versus Equipment"—*Harry E. Brinkman*, President, Education Council of the Graphic Arts, Inc.

"To Lease or Not to Lease—That is the Question"—*Milton Hudders*, C. P. A., Vice-President, Recording & Statistical Corporation

"What Develops Profit or Loss in Litho Plants"—*Frank R. Turner*, Cost Accountant, NAPL

2:30 p.m.

KEYNOTE ADDRESS: "Meeting the Challenge of Change"—*J. Tom Morgan*, President, Litho-Krome Company, Columbus, Ga.

"Creative Photographic Thinking in the Challenge of Change"—*Victor Keppler*

"Processing and Printing the Photograph"—*Glen Peterson*, President, Peterson Color Laboratory, Inc.

"Lithographing the Photograph"—*Charles Taylor*, Litho-Krome Company, Columbus, Ga.

Friday, 9:30 a.m.

"Solving Camera Problems"—*J. M. Centa*, Supervisor, Graphic Arts Technical Service, E. I. du Pont de Nemours & Co.

"Ink—Ink—Ink—and Lithography"—*Walter Surgeon*, General Printing Ink Div., Sun Chemical Corp.

"Web-Offset—A Trend and a Challenge"—*Charles W. Cook*, Vice President, Haynes Lithograph Co., Inc.

"Labor and Management and Customers"—*Walter E. Soderstrom*, Consultant to NAPL

1 p.m.

LUNCHEON—*Dr. Darrel F. Linder*—Nationally Known Humorist, Educator and Industrial Consultant

2:30 p.m. to 5 p.m.

OPEN TIME TO VISIT EXHIBITS

7 p.m.

ANNUAL DINNER-DANCE AND ENTERTAINMENT—Windsor Ballroom—Hotel Commodore

Saturday, 9 a.m.

ALL-DAY TECHNICAL SESSION (Co-sponsored by the Litho Club of New York and the National Association of Litho Clubs)

MODERATOR—*John L. Kronenberg*, S. D. Warren Co.

CAMERA—*Philip Quartararo*, Kipe Offset Process Co., Inc.

PLATEMAKING—*Louis Federmack*, Barnes Press, Inc.

PRESS—*Peter Rice*, Capricorn Litho Co.

INK—*Vincent Subenski*, Seaboard Printing Inks, Inc.

PAPER—*Harry Baldwin*, Champion Paper & Fibre Co.

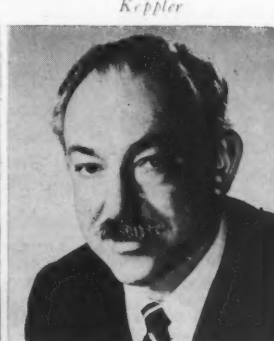
TECHNICAL—*Michael Bruno*, Lithographic Technical Foundation. ■



Hall



Federmack



Keppler



Soderstrom



S.O.P. for STRIPPING

3. Control Marks

By DONALD E. HILL

Huntsville, Ala.

UP to this point the work performed by the stripper, except the gripper edge mark, has been for his guidance and instruction in laying up the flat. The basic lines that have been scribed are not seen by the pressman. Controls, however, are visual aids, and any mark or device that aids the pressman (or the platemaker) is a control.

Good controls are basic to minimum makeready. Controls are made by allowing an image to harden on the plate. The most frequently used controls are often referred to as "tick marks." These marks are hair line in width and vary in length from $\frac{1}{8}$ " to 1". In many small shops tick marks are short because they require oversize stock when printed outside the trim size. Also, they are often the same length for different operations, such as fold, cut, or perforate; and the pressman can not distinguish one mark from another without referring to other material, such as a sample copy, or a dummy. In some cases it will not matter to the pressman what the mark is. After the job is printed it becomes a bindery problem to decide whether to cut, fold, perforate, or score.

Since the stripper must position the mark on the flat in the first place, it seems only a short step to devising a system whereby the length of the tick mark identifies the operation. The stripper or pressman should not encounter difficulty with eight or 10 good basic control marks when we consider the wide variety of standard marks used without confusion by the proofreader. Especially when the control marks are composed of a combination of straight horizontal and vertical lines. These controls would enable the pressman, by inspecting the plate, and the bindery by examining the printed sheet, to proceed with the job with a minimum of delay.

This is one of the primary objectives of stripping; to place in the hands of the pressman a plate from which

he can print with a minimum of reference to other material. It is recognized that there will be some makeready at the press, but it bears emphasizing that it is within the scope of the stripper's responsibility to reduce it as much as possible.

Pressmen are concerned only with good plates from which to make impressions. They are not interested in margins, page numbers, sheet sizes of the finished job, and such things. For a stripper to lay up a flat which does not furnish the pressman the controls and basic information he needs, which forces him to refer to sample copies, dummies, and in some cases, even the flat (which does not belong in the pressroom), is the height of absurdity.

When a job is printed on oversize stock the controls should be placed outside the final trim area where they will be trimmed away by the cutter. If this is not possible, the controls should be placed so they will not show on the finished product. For example, the spine of even the smallest booklet will conceal control marks.

Press Sheet Marginal Marks

To the pressman, the most important controls on the plate are the press sheet marginal marks (*Figure 3*). These marks are placed on the margins of the press sheet, and with these the pressman positions the image. Many marks have been devised for doing this but two are used more frequently than others. These two are the "Inverted T" and the "Press Sheet Corner" marks.

Press sheet marginal marks are not single straight lines, which distinguishes them from fold and cut marks (which are single straight lines of definite length), but are made up of two lines to form a definite shape.

Using the Inverted "T"

The inverted "T" (*Figure 3*) is a popular marginal mark of many pressman, particularly those who operate

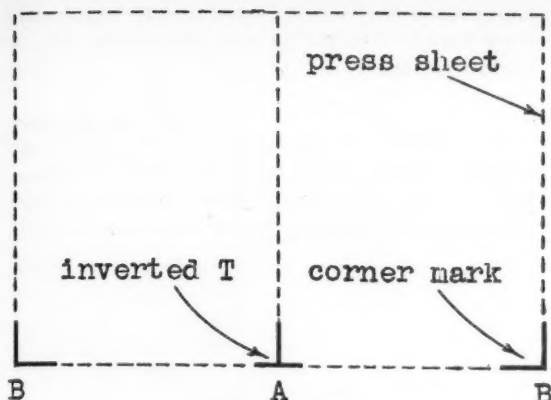


Figure 3

the smaller size presses where often only two forms are up on the plate. The inverted "T" is positioned on the trailing edge of the sheet in the exact center. In this position, if the lines are the proper length (as discussed below under the fold and cut marks), the control will serve as both a marginal mark and a fold or cut mark. The vertical line of the inverted T represents the exact center of the press sheet. If the sheet is to fold, this line is $\frac{1}{4}$ " long. If the sheet is to cut, this line is $\frac{1}{8}$ " long.

The inverted T is used primarily on jobs that are not printed on oversize stock, and when only two or four are up; in which case it may be necessary to hone the marks from the plate after the image is positioned. This, however, places the pressman in an awkward position if the plate (or plates) is rerun. If the control marks are honed off he is right back where he started before Standard Procedures were established, and that is, with a bad plate.

Whenever possible, leave control marks for the bindery, for the bindery, of necessity, must be concerned with all the control marks and often encounters the same difficulty in ascertaining what operations to perform on the printed sheet as does the pressman. If the sheet is oversize and will require a trim, leave the press controls along with other bindery controls.

Press Sheet Corner Marks

Another very useful and frequently used press sheet marginal mark is the corner mark (Figure 3). These marks are usually used in pairs and are positioned in the corner of the trailing edge of the press sheet. Often one corner mark will be sufficient. The vertical and horizontal lines of these marks form right angles. Position can be obtained with these two marks when no other method is feasible. Position one of the marks in each corner so that the angle formed coincides with the corner of the press sheet. The impression on the sheet will then be square with the image on the plate. This, of course, is true only when the image on the plate is positioned correctly in relation to the corner marks.

Corner marks are very effective when the image is of a circular design and position cannot be obtained by

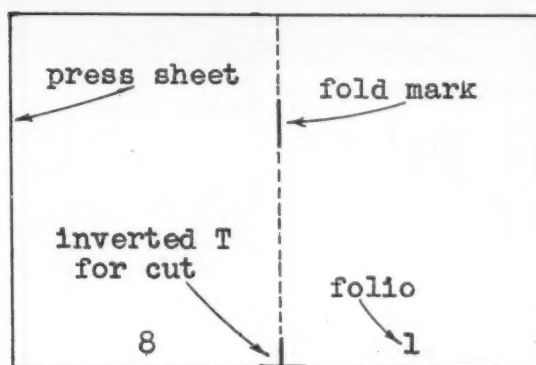


Figure 4

folding the printed sheet, aligning the gripper edge, and looking through to see if the head is square.

Care should be taken so that all control marks, particularly the marginal marks, do not bleed off the sheet. Yet they should be close enough to the edge to get the position intended by the stripper.

Bindery Controls: The Fold Mark

It has already been mentioned that it would be quite effective if the length of the mark could denote the operation. From this we establish the fold mark as $\frac{1}{4}$ " long. It can be used either in the trim area or the image area. Wherever used it is always $\frac{1}{4}$ " and denotes a fold. If it is used within the final trim size (Figure 4) the bind will conceal it on the finished job. This, of course, depends on whether the mark is placed on the front flat or on the back flat.

For the sake of simplicity, consider Figure 4 as page 1 and 8 of an 8-page booklet, saddle-stitched, with a self cover. Now this flat is marked FRONT ONE and will contain the first odd or right hand page (whether numbered or not) of the job. The fold mark *would not* be placed on the flat marked FRONT ONE because it would be visible on the finished booklet. The fold mark would be placed on the flat marked BACK ONE, which will contain pages 7 and 2. It would then be hidden by the fold.

The fold mark for the second signature (containing pages 3 and 6 on flat FRONT TWO and pages 5 and 4 on flat BACK TWO) would be placed on flat FRONT TWO. This would keep it from showing on the center spread (pages 5 and 4). (*The next article will contain a more detailed discussion of how to mark the fronts and backs of plates.*)

In "Standard Procedures," when marks are placed outside the final trim size, there is a fixed distance which they are placed from the trim size. This distance is generally $\frac{1}{8}$ ". Figure 5 illustrates a cut mark placed back from the trim size.

The Cut Mark

The length of the cut mark is $\frac{1}{8}$ ". The primary reason for it being shorter than the fold is that when it

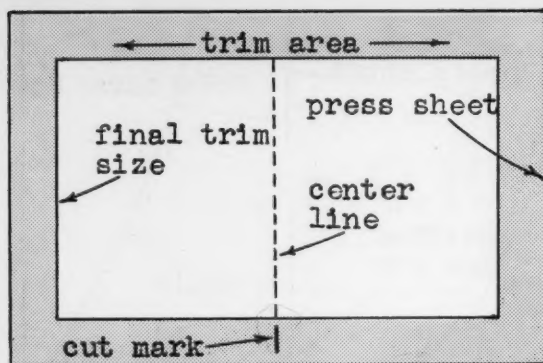


Figure 5

is used within the final trim size (see the inverted "T", Figure 4) not much of it will show on the side of the stack when the cutter separates the forms.

The $\frac{1}{8}$ " cut mark is used wherever a cut is required on the sheet and is distinguished from the fold by its length. Other controls are identified by their shape and only the cut and fold mark are single straight lines, which denote one operation, either fold or cut. The other bindery controls, however, are made by various combinations of the $\frac{1}{8}$ " cut mark and the $\frac{1}{4}$ " fold mark. Some of these are shown in the other illustrations.

Dead Center Mark

Another useful bindery control is the dead center mark (Figure 6). It is positioned in the exact center of

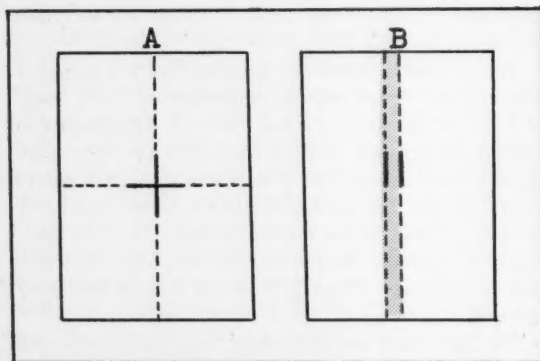


Figure 6

the press sheet when four forms are up. Two dead center marks can be used when eight are up. Although the mark is a misnomer, it is still quite effective.

The dead center mark can mean either a fold or cut operation, depending on its length. If the lines are $\frac{1}{4}$ " long, the sheet folds. Since there are two lines there are two operations, either two folds or two cuts. Later combinations will illustrate a fold and a cut.

The Double Trim Mark

The double trim (Figure 6) consists of two cut marks $\frac{1}{8}$ " long and parallel. The double trim is used when there is a trim area between forms. If two forms are

adjacent and bleed into the same area, the double trim mark is used. Trim out the paper between the two cut marks and discard.

Fold and Trim Mark

From Figure 6 it can be seen that the double trim concerns only flat sheets, but if this mark is combined with a regular fold mark the result is the fold and trim mark. Figure 7 illustrates the use of this mark. Simply

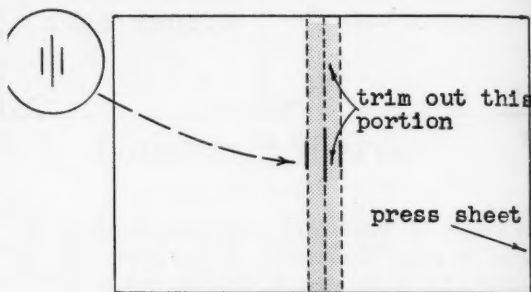


Figure 7

place a regular fold mark between the two cut marks. The sheet is then folded first and trimmed. One cut takes out the paper between the forms and separates them. The fold and trim mark has limited use, and standardization may not be necessary. However, once "Standard Operating Procedures" are adopted, all controls, both press and bindery, should be standardized.

It should be apparent that any number of variations are available to a shop for standardizing to the limit which is most economical. Some may standardize everything (which I advocate), others only a few basic marks.

Center Mark Fold and Cut

Consider next the combination of the double trim with a dead center fold mark. A dead center mark (Figure 6) is made with two lines $\frac{1}{4}$ " long, which denotes a double fold (two folds on the same sheet). When this dead center fold mark is combined with the double trim (Figure 6), the result is a "CENTER MARK FOLD AND CUT." Figure 8 illustrates the use of this mark. The mark itself is in the circle. A flat sheet is shown in Figure 8. The job in Figure 8 is an eight-page booklet and when folded twice and trimmed as in 8, the result is an eight-page booklet with correct pagination. Notice that only half of the fold and cut mark is now showing in figure 8c. This half of the mark resembles an "F." Care should be taken when scribing the center fold and cut mark. If the mark is too large (or wide) it will show on the finished job after the trim is made. This is undesirable and can be avoided if the negative is scribed properly. Scribe marks of hair line width are sufficient.

Trim To Bleed

It is considered good pressmanship never to bleed an image off the press sheet so that ink builds up on the blanket. If a job is to bleed it should be trimmed to a bleed. This keeps the ink from transferring from the

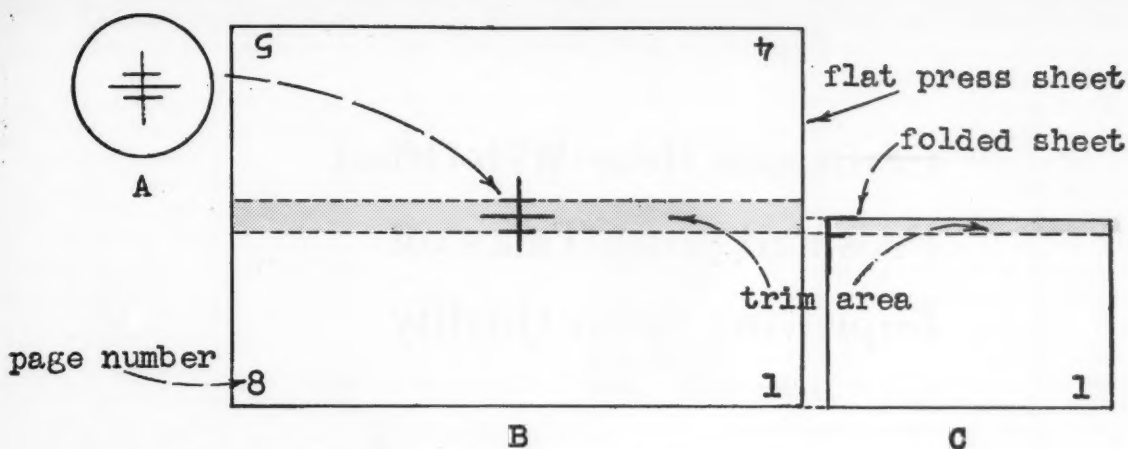


Figure 8

blanket to the impression cylinder. This in turn keeps the back of the sheet clean. This fact has already been mentioned, but it is imperative, especially in small shops that seldom print on oversize stock, to keep this fact in mind when placing the control marks.

If an image is to bleed it should be printed on oversize stock and the "TRIM TO BLEED" control mark

in 9(B). The trim area is indicated by the shaded area.

The trim to bleed mark is composed of two cut marks and a corner press sheet marginal mark. Both of these marks retain their original meaning, but the distance between them must be controlled or they will be difficult to recognize as being one mark. They do not lose their effectiveness, however, because the pressman will position the marginal mark on the edge of the sheet where it belongs. The image to bleed extends into the trim area between the two marks and is trimmed to a bleed when the cuts (as indicated by the cut marks) are made.

Single Trim

The single trim mark, Figure 9(C) is used at the corner of trim sizes. This mark resembles the press sheet marginal mark somewhat, but differs in that it does not join at the corners. Two regular cut marks ($\frac{1}{8}$ " long) are positioned at each corner of the trim size, one pointing at each edge. Place the marks about $\frac{1}{8}$ " back from the trim size.

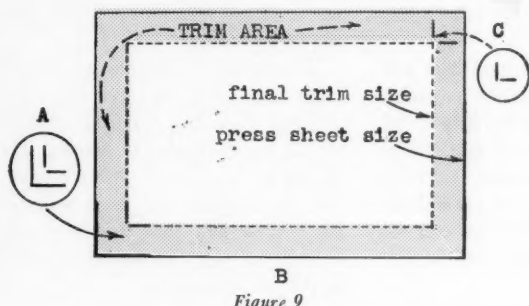


Figure 9

used. The use of this mark is illustrated in Figure 9. The mark itself is shown in 9(A) and on a press sheet

Rolled Paper Won't Burn?

THE once common assumption that "rolled paper will not burn" has been conclusively proved false by several serious fires involving large quantities of rolled paper in storage, according to an article in the National Safety Council bulletin.

Paper, even in tightly wound rolls, is a combustible material. Moreover, the shape of the roll and the usual arrangement of storage create large voids, allowing the circulation of heat and air which stimulates rapid flame travel.

These fires have been difficult to extinguish because of the rapid spread and the burrowing nature, the heavy smoke conditions, and the need for extensive moving of stock, often with heavy mechanized equipment, in order to reach the seat of the fire.

Rolled paper should be stored in sprinklered buildings detached or cut off in approved manner. If unusual circumstances make it necessary to store rolled paper in the yard until arrangements can be made for properly sprinklered facilities, the insurance company should be notified.

Your insurance representative will help outline the precautions and safeguards to be provided. Such recommendations will include the following:

1. Piles should be restricted in ground area and height in order to limit the amount of damage and facilitate fire-fighting operations.

2. Aisles should be sufficiently wide so that a fire will not be likely to travel from one pile to another.

3. Rolled paper should not be stored close to buildings because of possible exposure damage. When property limitations do not permit adequate detachment, other protection

(Continued on Page 144)

Craftsmen Hear Web-Offset Pros and Cons, Talks on Improving Litho Quality

By H. H. SLAWSON

Chicago Correspondent

THE "share your knowledge" spirit for which Craftsmen's clubs are noted was much in evidence during the 42nd annual convention of the International Association of Printing House Craftsmen, held at the Palmer House in Chicago, Aug. 6 to 9.

The meeting coincided with the 50th anniversary of the Chicago Craftsmen's Club, which was host to the gathering. More than 700 delegates from 88 clubs were present.

Highlighting the four-day meeting was a series of workshops and clinics on offset, letterpress, typography and bindery. Chicago printing plants and graphic arts supply manufacturers were hosts at a series of field trips for which a full day was allotted Aug. 8.

Other features of the program included conferences on mutual problems of club management and Printing Week planning sessions. Social activities included golf, a big league ball game, sightseeing and luncheons for the ladies and a party, four days long, exclusively for the children who came along. Special groups ate together at several luncheons and a dinner-dance with entertainment closed the convention Wednesday evening.

In the Monday morning "offset panorama" session, J. Tom Morgan explained how his Litho-Krome Co. of Columbus, Ga., produces high quality offset work.

Mr. Morgan is president of the National Association of Photo-Lith-

ographers and a vice president of the Southern Graphic Arts Association. He referred to the criticism of a student who was commenting on the wonderful things lithographers claim for the process and ended with the question "Why don't they tell us just how to do it?"

So Mr. Morgan proceeded to tell his fellow craftsmen and potential competitors just how he does it by methods he has developed exclusively. The important ingredient, he indicated, is a color chart for controlling color on the press which he said "is the one most important tool in our plant."

Scientific advancements stemming from research are coming so fast in the graphic arts, Mr. Morgan remarked, that what is new today is ob-

G. W. Bassett, of Miehle Co., who discussed pros and cons of going into web-offset.



solete tomorrow and printers don't have time to get acquainted with, let alone understand, what's new. Operators of small and medium size shops, he said, are beginning to wonder what is going to become of them since they seemingly can't keep up with the parade of new things.

Technological changes are inevitable and must be accepted, Mr. Morgan said. But the small printer should not surrender to despair. He should get acquainted with the scientific development and study ways to adapt these new tools and processes, so that he, too, can stay competitive in the quality market.

Too many lithographers, Mr. Morgan asserted, are trying to get into color work with the result that black and white offset printing "is almost forgotten." He told what his company has accomplished by using a double impression technique.

Harry R. Baldwin, supervisor of printing sales service for Champion Paper & Fibre Co., followed Mr. Morgan with a comprehensive survey of "New Developments in Offset Papers—Sheet and Web." About 15 years ago, he said, a period of tremendous progress began in types and grades of offset papers "and it is still going on." Responding to the progress in presses, inks, etc. for offset, the paper mills have provided paper that is white, brighter, and stronger, with better printing surface, more resistance and other improved qualities.

The automatic splicing equipment now available for web-fed presses has created a great demand for better paper, he went on, and the mills have already developed a special type paper to answer this need.

Looking to the future, Mr. Baldwin told how tree farming has become a science aimed at growing a uniform raw material that will yield a better product in the paper mill. He also spoke of work being done on temperature and humidity control problems and about the plastic for coating papers to render them grease-proof and waterproof.

During this offset clinic two important tools, the reflecting densitometer and the drying oven were described and the part they play in press room color quality control explained. C. R. Williams, sales manager, Densichron Div., Welch Scientific Co., Chicago, declared that his company's densitometer is a simple device for everyday use in the pressroom. B. Offen, president, B. Offen Co., told how, with heatset inks, his company's oven can in a short period of time, produce a brighter, sharper, cleaner printed sheet. He spoke of the part drying ovens have played in the rapid advance of offset and discussed some of the problems printers encounter with suggestions for overcoming them.

One of the big problems web-offset operators must solve, involves the training of competent pressmen, G. W. Bassett, vice president of the Miehle Co., Div. of Miehle-Goss-Dexter, declared.

To help out on this, he announced that the Miehle Co. has lent a two-unit web-offset press to the Chicago Lithographic Institute for the sole purpose of training personnel. The new training courses are to be started this fall.

A host of misconceptions exist about web-offset, Mr. Bassett said. To clear these up his company has put together a booklet, "Blanket to Blanket Web Offset" which discusses some of the erroneous ideas on such matters as versatility, flexibility, fixed size, quality, etc. About 30,000 copies have already been distributed, he stated.

The printer who decided five years

ago that web-offset was not for him, Mr. Bassett went on, should analyze his conditions again in the light of recent developments. Presses have been improved, the ink and paper people have worked closely to provide new

*Robert M. Edgar,
outgoing president
of Craftsmen.*



products satisfying the new demands, and radical improvements in the quality of the work turned out have resulted.

Concluding, he emphasized that "Web-offset will not replace sheet-fed work. There are probably not more than 300 plants which could and should go in for web-fed offset. Analyze your own individual problems and enter into web printing only with caution and after careful planning."

Richard Dunbar, plant superintendent, Inland-Magill Weinsheimer Corp., Chicago, was a middle-of-the-road man in his evaluation of web-offset. "You could make a mistake if you go in to it," he said, "and, again, you might make a bigger mistake if you don't." He suggested that "We may be at the saturation point right now," and his concluding advice was "Make sure you have the work to keep your press running before you buy it."

Convention proceedings got under way Sunday evening with an address by James L. Harrison, Public Printer of the U. S., whose topic was "New Frontiers for an Essential Industry." Outlining his plans for developing the GPO in Washington, he stated, "We have no plans to invade the color printing field or specialty work which the commercial industry can produce more efficiently and economically." There is no single organization which has made a greater contribution to the progress and prestige of the printing industry than the Printing House Craftsmen, he declared.

On the Tuesday tours offset printers were taken by bus to the Rand McNally & Co. plant in suburban

Skokie, Ill., where they saw the making of maps and globes and the operation of some of the largest available four-color offset and web presses. Letterpress and gravure printers visited the immense plant of the W. F. Hall Printing Co., one of Chicago's three largest and rated as one of the largest in the world in its field.

Other concerns visited during the day were Chicago Litho Plate Graining Co., Process Color Plate Co., Robertson Photo-Mechanix, Inc., R. W. Borrowdale & Co., the Miehle Co., Harris Seybold Co., Heidelberg Eastern, Inc., and Mergenthaler Linotype Co.

Selected as "Outstanding International Craftsman of 1961" and recipient of a plaque attesting to this honor, was Clifford L. Helbert, manager of Marquette University Press, Milwaukee. A gold cup was presented to William Adamo, Hayward Cal., for winning first place in the Printing Week poster design contest. Another gold cup went to Emil George Sahlin, Buffalo, who placed first in the P.W. stamp design contest. The 1962 Printing Week is set for Jan. 14-20.

It was announced at the convention that the organization has purchased a building in Cincinnati, to serve as international headquarters. Final papers, closing the deal, were to be signed Aug. 18, Robert M. Edgar, retiring president, stated.

New president of the International for 1961-62 is Michael Imperial, Skinner-Kennedy Co., St. Louis. New vice president is Roy Gurney, Willowdale, Ont., Can., and re-elected treasurer was Harry M. Faunce, of Boston.

Next year the convention will be held in Pittsburgh, Pa., Aug. 12-15. ■

**Photos of new
Craftsmen officers
will appear in
the October issue.**

J. F. WEBENDORFER:

At 85, the 'Father of Web-Offset' recalls the day, in 1932, he turned down an order to gamble on a roll-fed press



J. F. Webendorfer, who refused an order for three sheet-fed presses and talked his client into using a web-offset press for printing theatre programs.

A PROBLEM in the entertainment world originally led J. F. Webendorfer into the web-offset field. The successful solution to the problem, provided by the energetic printing pioneer, helped him on his way to the title "father of web-offset" and provided the original impetus for the process.

Actually, web-offset had been used many years ago, in the early years of the century. In 1906 the John Waldron Corp. made an installation and in 1914 the Scott Press, Plainfield, N. J. made a perfecting web-offset press for the Schirmer company, publishers of sheet music.

But the alert J. F. Webendorfer, now 85 and still very active at his home in Westport, Conn., earned the title, in 1932, by helping out a printer whose specialty was printing movie fliers and theatre programs. The programs contained large quantities of expensive engravings and the printer, sure that offset would help solve his problem of cost, asked J. F. for a quote on three sheet-fed presses. It was the natural thing to go to J. F. with such a problem, for he had built the first American gravure press and folder (1916), a small, inexpensive cylinder press for letterpress and a sheet-fed press that

met his requirements of simplicity and low cost.

Why Not Try Web-Offset?

But, rather than supply the program printer with sheet-fed offset presses, which would have been easy enough to do, J. F. had a better idea: "Why not build one special web-offset press that would print two colors on one side and one color on the other, then cut and fold the programs — all in a single continuous operation?" That way, he was sure he could produce as high as 24,000 programs an hour (12,000, two-up) and save the printer a lot of money.

The printer asked for a few days to study the idea. When J. F. went back to get a decision he was told that the matter had been "discussed around" and the consensus was that "Webendorfer's proposal is a joke."

That did it! J. F.'s reply was: "Give me space on your floor, and I'll show them who's a joker. I'll build you a web-fed offset press that will do all I say and more." He backed this up with a money back guarantee.

There were problems, J. F. recalled in a recent interview. But everyone in the Webendorfer plant had confidence in the idea and the printer was happy to pay for a press that

turned out programs, ready for distribution, at the rate of 12,000 an hour and better — several thousand more than he had promised.

So J. F. Webendorfer, one of the few men with nerve enough to try printing offset on a roll, was in the business of making web-offset presses. "They told me when they wanted the press and I said okay. If I had told them the truth about how long it would take to build it, I never would have gotten the order," he recollected with a smile.

One impatient customer, hoping to catch J. F. unawares, entered the plant through a back door. When he found everybody hard at work on his press, he shouted: "You found out I was coming and rounded up these guys to make things look good!" Then, pointing to the plant cat, obviously about to become a mother, he said: "There's the only thing around here ever on schedule!"

Today, the web-offset field is booming, with hundreds of roll-fed offset presses printing forms, pattern instructions, sheet music, newspapers, magazines, gift wrappers, books, news letters, advertising material, playing cards and checks. And J. F.'s original web-offset program press, (Continued on Page 145)



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What's New In Paper?

By HARRY R. BALDWIN

Supervisor, Printing Sales,
Champion Paper & Fibre Co.
Hamilton, O.

MANY lithographers can remember back to the "Stone Age" of lithography, when the only type of paper available was low color uncoated. A few lithographers were, 30 or so years ago, lithographing labels on coated one side stock and some were producing cartons and folding boxes, on various types of coated one side board. It was not until the late 'thirties, however, that some paper mills started to produce any real quantities of coated offset enamels. To those of us who attempt to use them, it was questionable whether or not this was progress.

In the past fifteen years, tremendous advances have been made in all phases of the offset process, and even though the lithographer still has the same old paper problems, we believe the paper mills have done an excellent job in improving grades and developing new ones, without which the lithographic industry could never have gone as far and as fast as it has.

The paper mills have, in this period, developed different types and grades of offset papers, both coated and uncoated, which meet not only the physical demands of the newer, larger and faster multicolor presses, both web and sheet-fed, but also the quality requirements which have en-

abled the offset printer to progress to the point where he can consistently produce work equal to or better than the letterpress printer.

Recent Developments

Let's take a look at some of the grades and types of offset papers that have been developed and improved in this short period of time, some of which, although quite commonplace today, did not exist a few years ago.

The lithographer today can choose from an almost unlimited variety of uncoated papers in many different types of finishes, colors and brightnesses. They range from low color groundwood content sheets through conventional offsets and text papers to the high bright and high opaque grades.

In coated papers, coated one side litho label grades have been improved to give better print quality, better gloss ink and varnish holdout, and better performance, not only in the offset pressroom but also in subsequent labeling operations.

Coated two sides offset papers are now produced in a variety of weights, grades and price ranges on many different types of coating equipment. Although off-the-machine or custom coating is probably the most common method of coating paper, the technological improvements that have been made in on-the-machine coaters have lowered the costs of many grades and

enabled the mills to produce lighter weights of coated offset paper, which made it possible for the lithographer to use coated papers on a variety of jobs that previously were confined to the uncoated offset grades or which went letterpress.

Of course, this increase in the number and variety of both coated and uncoated offset papers was not accomplished overnight. Considerable research work had to be done by the paper mills to devise better pulping methods which would yield brighter fibers to meet the increasing demands for whiter and brighter sheets. At the same time, these brighter pulps had to be stronger to withstand the greater pulling force on the sheets by the newer and faster presses and the glossy high tack inks.

Better methods of sizing, both internal and surface, were developed. This not only resulted in stronger offset papers, but also helped to produce better printing surfaces which give better print quality, ink holdout, and more snap to multi-color work.

Various types of coating equipment have been developed, and modified for both on-the-machine coating and off-the-machine coating methods.

New Coating Methods

The old brush-type coaters, which were once the standard of the paper industry, are today almost nonexistent. These slow, cumbersome machines,

From a talk at the convention of the International Assn. of Printing House Craftsmen, Chicago, Aug. 6-9, 1961.

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techniques and materials. Your Kodak Technical Representative will be pleased to assist you.

Both screens are available in plenty of screen sizes and rulings. Rulings for the negative screens: 65, 85, 100, 110, 120, and 133 lines per inch. For the positive screens: 120, 133, and 150 lines per inch.

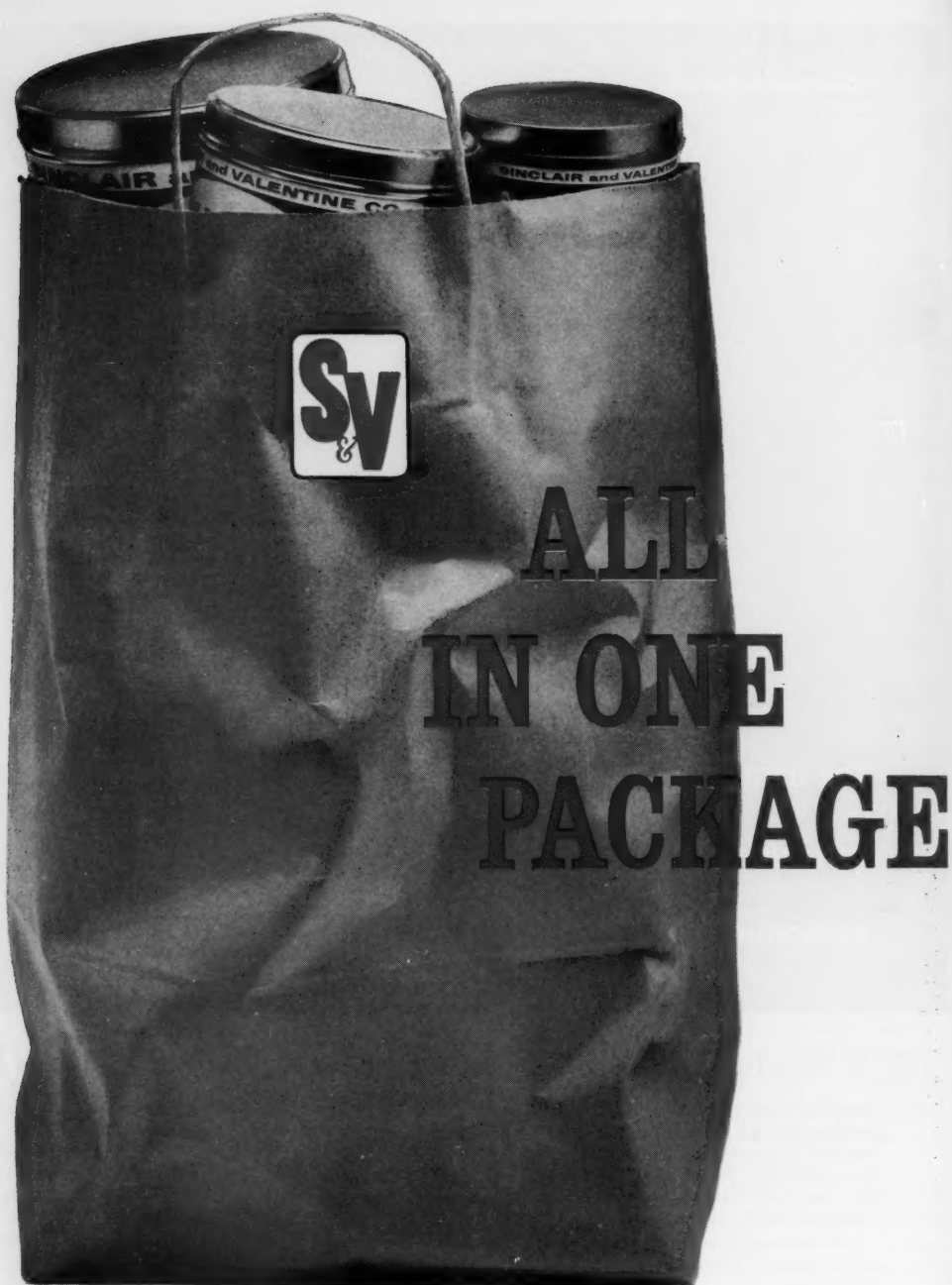
To bring out the best in the positive screen, use Kodalith Ortho Film, Type 3, Estar Base (4- or 7-mil), or the faster Kodalith Royal Ortho Film, Estar Base (4-mil), or Estar Thick Base (7-mil). To bring out the best in the negative screen, use Kodalith Ortho Film, Type 3, or Kodalith Ortho Thin Base Film, Type 3, or Kodalith Transparent Stripping Film, Type 3.

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Cast coated papers have definite advantages over conventionally coated because they bulk more per unit of weight. This gives better opacity and printing cushion. Their extremely

We all realize that there has been

As more and more work on web-offset presses became multicolor and

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process jobs, the demand for a satisfactory coated two side sheet for web offset became apparent. In most cases, the regular coated offset enamels that performed satisfactorily on the large sheet-fed presses failed miserably. In fact, most web-offset printers finally ended up using regular coated letterpress publication grades. These grades, although subject to ink piling, picking, coating buildup on blankets, etc., were better than the coated offset enamels that were available.

Also, a short while ago, most web-offset printers did not have automatic splicing equipment on their unwind stands and could, therefore, wash blankets during each roll change.

However, most of the newer presses now have automatic splicing equipment and many lithographers are adding it to their older presses. As this equipment became more common, the need for better coated web-offset papers to minimize downtime for blanket washings, etc., became apparent. Also, because the quality of web-offset printing was improving very rapidly, better grades of papers were needed to enable the lithographer to produce finished pieces equal to the results that he could obtain on sheet-fed equipment.

Through the close cooperation of lithographers, ink makers and paper-makers, we now have available for the web-offset printer coated papers in a fairly wide range of weights and finishes that have been especially designed for the process. We have seen multicolor web-offset presses run as long as six or eight hours without being forced to shut down for clean ups.

These results are not achieved overnight, because various finishes had to be tried with variations in coating formulations which would eliminate blanket piling, give greater pick resistance, better ink holdout and gloss, minimize blistering in the high temperature ovens, and perform satisfactorily in the high speed folders.

As mentioned before, we believe that the mills have come up with improved grades of coated web-offset papers; however, research is still going on to further improve them. Also,

because of these recent improvements, we would like to emphasize that the major mills that produce these grades will guarantee their performance but we do not know of any mill that will now guarantee its coated letterpress publication grades on web-offset presses.

Improving Regular Grades

We have touched briefly on some of the more obvious changes and developments in offset papers which have taken place in the last few years, now let's take a look at some of the things the paper mills are doing to further improve existing grades, develop new ones and perhaps radically different ones, as well as making all grades, whatever they may be, more consistent from run to run, to perform with a minimum of trouble on the various makes and sizes of offset presses under a great variety of operating conditions.

Timber lands are being more closely controlled than ever before. Conservation practices which include control of seedlings, planting, thinning, growth cycle and harvesting are being improved by both pulp mills and timber companies. Foresters from the various companies are working with land owners, particularly in the southern United States, and "tree farming" is becoming one of the major agricultural pursuits in the South. These steps are being taken, not only to guarantee a source of supply for the increasing demands, but also to develop greater uniformity in the chief source of raw material.

More efficient methods of pulp refining and bleaching are being developed which will not only increase pulp yield, but will also result in cleaner, brighter and stronger pulps.

Major improvements in controls on the paper machines are being tested. Electric eye scanners are coming into use, which help control basis weight and caliper and which detect some defects on the machine while the paper is being made. Additional electronic controls are being investigated and some exploratory work is being done with computer systems, which could lead to fully automated paper making in the not too distant future.

Finishing and sorting methods are being modernized and improved. Because of the large sheet sizes now required for the newer offset presses, it has become almost impossible for the hand sorters to do an adequate job on them. In fact, it appears that hand sorting of these large sheets results in more defects, such as turned corners and handling cracks, than are sorted out. Automatic sorting and inspection equipment is being installed which can spot defects and which, we believe, will eliminate many of the defects which occur from the multiple handling of the sheets before packing. Also, many types of electronic devices are coming into use on winders, which should result in better inspection and quality of roll shipments.

Another important step that has been taken in the finishing areas is the installation of complete temperature and humidity controls. This will enable the mills to supply paper that is more consistent and in closer balance with conditioned pressrooms. It will also minimize wavy or tight edges and will aid in maintaining closer register on the press.

As we mentioned before, regarding coated web-offset papers, there is considerable work being done in the coating field. Newer and better types of coating pigments and adhesives are being developed which should result in better printing surfaces, increased wet-rub and pick resistance, and greater snap and sparkle to the printed piece.

Plastic Coatings

Some of the most important work in the coating field is being done with the various types of plastics which are currently available. Extrusion coaters are now being used to coat all kinds of paper and paperboard with various types of polyethylene, polystyrene, nylon and other synthetic materials. Various types of patented treatments are used in line with these coaters which make the plastic coated surfaces printable by all major processes. They can also be made for use with conventional adhesives or they can be heat sealable.

The plastic coatings can result in stock which is waterproof, grease-

(Continued on Page 143)



PITTSBURGH
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PIA Plans 'Diamond Jubilee'

PRELIMINARY program plans have been released on the "Diamond Jubilee Convention," the 75th annual meeting of Printing Industry of America, to be held Oct. 9-14, at the Pittsburgh Hilton Hotel, Pittsburgh. Three general convention sessions are planned, at which the outlook for the industry, the development of "salesmindedness," and the utilization of manpower will be examined. The Master Printers Section and Union Employers Section have also scheduled three major sessions. The MPS will discuss union organization, employee protection and long-range security programs, while the UES will examine ways of trimming costs for greater profits, the 1962 collective bargaining picture and labor relations manuals.

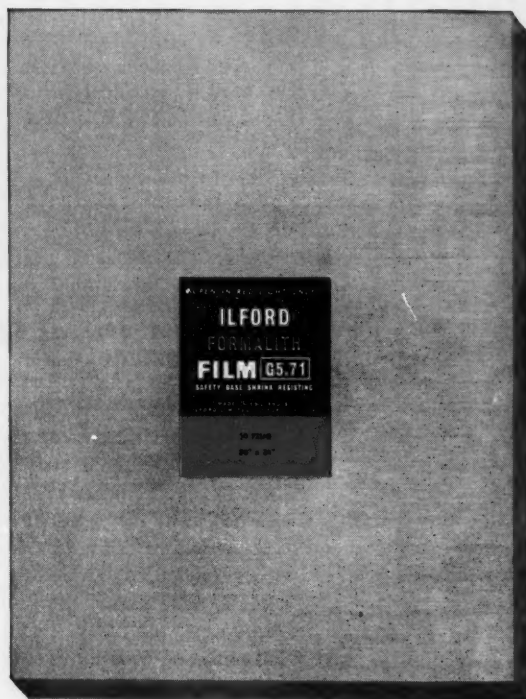
The convention will feature two all-day Production Institutes: one on management of production, and the other a technical forum. Self Advertising Awards will be made Wednesday morning. In addition to major meetings, more than 20 special conferences will be held, including the Rotary Business Forms, Executive Committee and Production Standards Committee meetings. ■

FACTS ABOUT FORMALITH

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- 8** It responds well to the fine line development technique.
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*West Coast manufacturer offers
answer to troublesome problem of*

CHECK COMPOSITION

A WEST Coast manufacturer believes it has found the answer to a major source of headaches for lithographers producing bank checks encoded with magnetic ink. Since about 90 percent of this business involves repeat orders, the "recurring composition" for these orders is a major job. Photorapid Corp., 142 Oregon St., El Segundo, Cal., has a new system which it thinks will make this composition problem much simpler and more efficient.

The task of physically handling the number of checks passing through a bank daily, has been solved through the use of MICR, Magnetic Ink Character Recognition, an automated system that reads, sorts and totals checks at a rate up to 72,000 per hour, but printing the checks is another matter.

Nationwide, 13 billion checks are written annually and the number is rising. It is estimated that, by 1968, the figure will increase to 20 billion a year. Probably 50 percent of the checks being processed today are MICR encoded, Photorapid estimates. By 1968, at the rate banking firms are converting to the system, it is conservative to say that 75 percent of the total number of checks written will be encoded with magnetic ink. This will approximate 15 billion encoded checks written annually by tens of millions of bank customers.

Each of these separate accounts must be supplied with a quantity of

personalized checks, whether furnished free of charge by the bank, or commercially printed and each must be encoded with various information to be read by computing machines.

To supply these checks, it is estimated that 100 million orders yearly will be imprinted and over 90 million of that total will be reorders, an average of more than 360,000 reorders daily.

To process these orders and reorders, vast amounts of composition set on special equipment by a trained staff of typists under strict quality control, are necessary under the present offset printing procedure. The time and cost of setting this great amount of composition, 90 percent of which is "recurring" is a factor which some feel has impeded the MICR program and is one of the reasons job printers have not entered the field in any great numbers.

Conventional Procedure

Briefly, here is the procedure followed currently and expensively for the printing of magnetic ink encoded checks in offset plants. When an order is received it is screened and grouped in fives of the same style check from the same bank and branch. These are sent to the typing (composition) section where they are encoded and personalized on a 10 x 16" offset paper master, preprinted by the manufacturer with certain guide lines

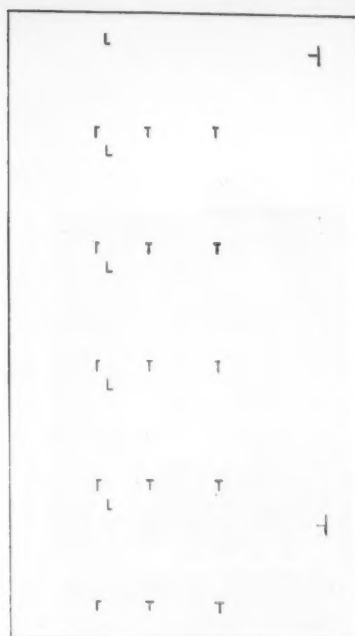
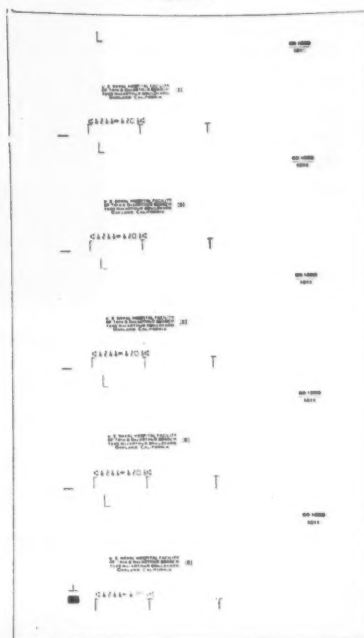


Figure 1

printed in non-reproducing ink. (Figure 1).

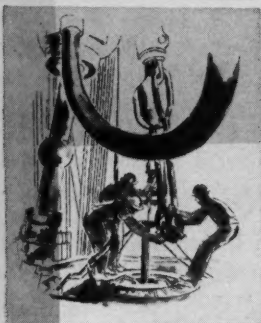
The pre-prints are repeated five times on each master (three times for larger business checks) so that they may be printed five-up (three-up on business checks). Because final printing is done on pre-lithographed stock, each bank and branch requiring its own name and address, American Bankers Association and Federal Reserve routing number, this information is also pre-printed on the master in reproducing ink. (Figure 2). Af-

Figure 2

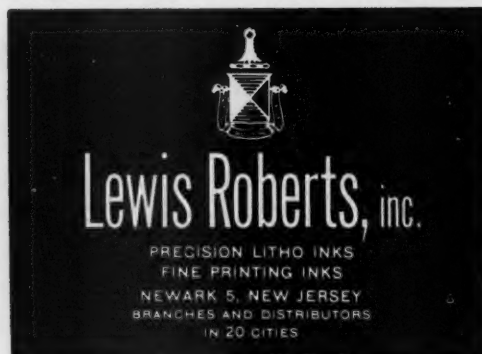




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These inks give excellent results on many other papers. They are exceptional and economical.

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Eliminates Use of Non-Offset Spray

Exceptional Working Properties

Dries in Minutes

ter passing through a series of quality controls it is ready for imprinting.

The encoding composition procedure requires equipment with the special ABA adopted and specified E1 3B font, a staff of expert typists to prepare the masters and a rigid maintenance schedule for inspection and repair of composing machines to comply with ABA specifications. As recorders increase, more equipment and a larger staff of typists and maintenance personnel are needed.

Because of the possibilities of human error and machine casualties, tight quality control is a must. Registration of the encoding figures, spacing of characters, exact tolerances from reference edges for proper positioning in the electronic scanning area, typos and nine possible type machine casualties can all plague the typist who, in theory, is allowed one voided check per master. Standards are so high, that in actual practice, the percentage of voids is much greater.

For the printer using photo-offset metal masters and other than typewriter composition, it is essential to use type which meets exact specifications, including the special Common Language Series E13B font. The same human error and machine casualties which occur with typewriter composition, plus other and additional error factors must be avoided here. Line growth is critical from repro proof through negative. Camera and development techniques must be exact to prevent excess growth, shrinkage and distortion. Care must be taken in stripping and opaquing to insure a clean plate.

How Photorapid System Works

The Photorapid Corp. says its system "has cleared the way to a profitable operation for the offset printer by eliminating all recurring composition reproduction, 90 percent, of the composition load."

With this system, new account information is composed on pre-printed reproduction paper rather than on an offset paper master. After passing quality control it is laminated and trimmed to exact check size. The information on this master is composed but once. (Figure 3). It is then
(Continued on Page 146)

Repairing Damaged Blankets

By EARL G. BUCHANAN

National Blank Book Co., Holyoke, Mass.

Mr. Buchanan speaks from long experience in the field. He has been associated with the graphic arts for 33 years, mainly in lithographic work. He is supervisor of the offset pressroom at National Blank Book Co.

THERE are several ways to repair damaged blankets. Many pressmen believe the cures for their litho problems are in bottles, tubes, jars or other containers. If they are not getting a good reproduction, they try to etch their way out, rub up the plate, and invariably blame the plate-maker rather than search for a possible mechanical error such as poor makeready, setting of dampeners, cylinders, etc.

But let us stay with the blanket. When a blanket becomes dented or depressed by folded or crumbled paper or some foreign matter, and the surface is not broken, cut or torn, there are one or more solutions that can be used to repair the blanket.

One solution can be applied to the damaged area on the rubber side causing the rubber to swell, temporarily restoring it to such a condition that it may be reused immediately.

A second solution is applied to the fabric side, with similar results.

Another method is the application of a tissue patch-up, as used in letterpress work, placing the tissue under the blanket.

However, there is a more permanent method, needing no secret chemical formula and no purchases or other investment. This method requires nothing but the urge to do the job right and some practice. But let us first take a look at the physical makeup of an offset blanket.

According to the molecular theory, all things are made of a large number of molecules. This includes offset blankets. When an offset blanket is new, it has a solid body and a certain

form that does not readily change. The offset blanket doing its regular work of transferring the image from the plate to the paper may become depressed or dented by a wad of paper or some other material, causing a depression or low spot in the blanket.

The blanket will no longer carry the image from the plate to the paper in this area. Let us not use a blanket swelling solution or tissue paper etch to remedy this problem. We still have the whole blanket; the surface is unbroken and there are just as many molecules as when it was first used. Heating a substance adds energy to its molecules. We want to restore this heat by friction and thereby restore the blanket to its original form.

I have used the following method to repair offset blankets for several years and have found it always successful, even on large areas:

1. Open the blanket and remove the packing. If the damaged area is small, it may be repaired on the press.

2. Fold the blanket at the damaged area with the rubber side out. Roll it vigorously several times between the fingers or the palms of the hands. Inspect the area and if the surface is not even, repeat the process. Then replace old packing with new packing.

3. If there is a large damaged area, it is advisable to remove the blanket from the press and place it on a table, rubber side down. Fold the blanket over to the damaged area and place the palm of your hand on the fold, apply pressure, and roll the blanket back and forth vigorously until the surface is even again. Put the blanket back on the cylinder with new packing and if the treatment has been properly applied, the blanket will be as good as before.

Practice on an old blanket until you develop the knack of repairing a blanket by this method. You will find it easy and practical. ■

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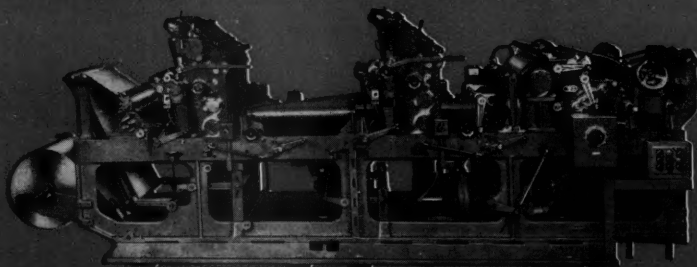
Speeds up to
20,000
sheets per hour

$17\frac{1}{2}$ " cut-off
(non-variable)
 $22\frac{1}{2}$ " maximum
standard
web width

The New
MILLER
W-22

WEB OFFSET PRESS

For high speed
production on
low-cost uncoated
roll stock of
publications,
labels, wrappers,
forms, place mats,
brochures,
folders, flyers,
tabloids,
stationery,
sales letters,
and many
specialities.



miller

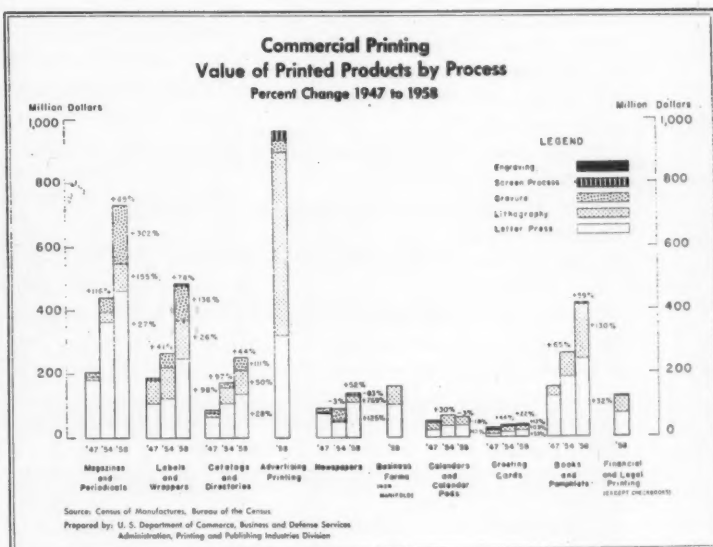
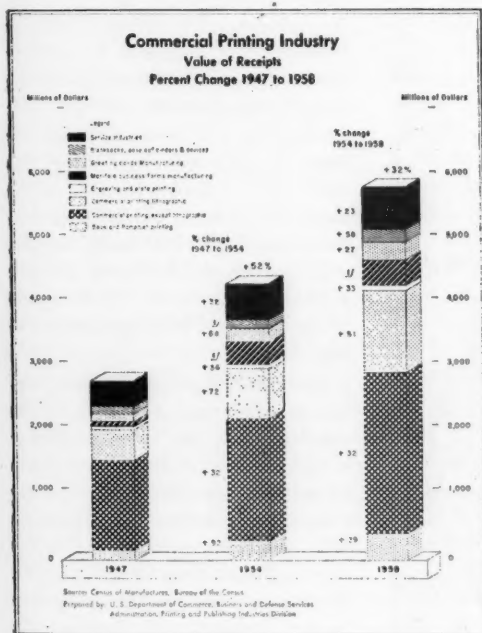
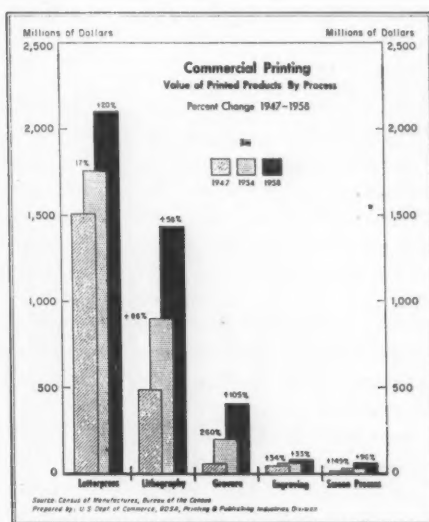
WRITE TODAY FOR BROCHURE DESCRIBING THE NEW MILLER W-22
MILLER PRINTING MACHINERY CO., 1135 REEDSDALE ST., PITTSBURGH 33, PA.

A MORE graphic view of growth in the printing and lithographing industry than is usually afforded by statistical tables was offered by the Department of Commerce last month in the form of six charts, three of the more important of which are reproduced on this page. Although the information from which these charts were made was published in MODERN LITHOGRAPHY and elsewhere when it first became available, this is the first time it has been available in complete chart form.

The charts show dramatically just how fast the lithographic industry has been booming since 1947. Were both litho and letterpress to continue their current growth patterns, in fact, it is conceivable that our industry could catch letterpress before 1970. Whether one or both industries will level off—or make even greater gains—in the meantime, of course, is a matter that is wide open to conjecture.

Of interest to specialty printers and lithographers is the chart showing how the processes are faring as regards the printing of such things as periodicals, labels and wrappers, advertising, catalogs, etc. The charts were supplied by Horace Hart, director of the Printing & Publishing Industries Division of the Department of Commerce. ■

New Census Charts Show Litho Growth



PRODUCTION CLINIC



What Causes Uneven Color?

By FRANK P. ARBOLINO

Plant Superintendent
Polygraphic Co. of America

UNEVEN color in lithographic printing may be caused by either too strong a color or one that is too weak. When an ink is too strong in color it is necessary to run the ink too spare and the results are unsatisfactory. To run a uniform job the ink must be of a shade that will permit sufficient film thickness on the rollers so that the formation may be regulated properly with sufficient notches for flexibility.

In other words, the relation between the color and the bulk must be such that a slight addition of ink will not affect the color too greatly. As an illustration, pink could be run on sheets by using red very sparingly but the addition of the smallest drop of red to the rollers would change the shade tremendously.

Where colors are too light in shade, it is difficult to maintain uniformity because of the excess ink necessary. Halftones will fill in if run slightly dry and will print heavy or strong in color. If more water is added they will appear light. Regulating the supply of water to the plate becomes difficult since there is not a proper balance between thickness of ink film and water. As the amount of ink on the rollers increases, more water is necessary to keep the work clean and open. The more water applied to the plate, the lighter the color prints. The encourages still more ink to be run until finally the ink becomes water-

logged and printing is impossible. This condition usually results in uneven printing and any stoppages on the press become a catastrophe.

Under these conditions steady running is necessary for, as the press runs and ink is being consumed, a certain balance is maintained. However, if the press is stopped and then started, the printed sheets will be many times too heavy for several impressions after starting.

A mistake often made by pressmen is misjudging the proper strength of ink to use on different jobs. Strange as it may seem, very often an ink is too strong for the job at hand. When this happens it becomes very difficult to run uniformly because of the small tolerance between light and dark. The trouble usually starts with the sheet being too strong and it takes a long time to run down. In a case of this kind hundreds of sheets may be run

with the fountain off before the slightest change takes place on the sheet. When it finally does print light, the slightest amount of ink added to the rollers will immediately make the print too heavy. The remedy of course, is to reduce the strength of color and run more ink on the rollers.

Unseasoned paper sometimes may affect the evenness of the run. This is so when running halftones. If paper comes to the pressroom in a fairly dry condition and the humidity of the room is high, the ends will curl. This curling has a tendency to draw the sheet in, while printing. When this takes place, different portions of the sheet will contact the blanket prematurely, causing a slight double or blur, which makes the halftones of these portions appear heavy. This is particularly noticeable in two-color printing.

Dirty dampeners are another common cause for uneven printing. When running solids, just after completing a long run of labels or uniform images having margins running around the cylinders, the dampeners will collect grease where the images were and stay clean in the margins. After a sizeable run the dampeners become streaked and these streaks make it impossible to set the ink fountains fine enough to run large solids. This condition can be corrected by either cleaning the dampeners or by using new ones.

Readers with questions about press and related areas may submit them to Mr. Arbolino. He will answer them as promptly as possible in this column, if they have general interest, but no individual replies can be made.

Questions should be addressed to Frank Arbolino, Production Clinic, Modern Lithography, Box 31, Caldwell, N. J.

Ink fountains very often are neglected because of the time consumed in cleaning. Usually thorough cleaning of the fountain means dismantling it, and to do a good job all the keys must be removed and the roller blade cleaned. The drip pan under the blade should always be cleaned before it gets to the overflowing stage. If the fountain keys aren't cleaned often enough, they become stiff and hard to turn and consequently make fountain setting difficult. The blade should also be carefully watched. Hard ink collects on the under side, causing uneven flow of ink since it keeps the blade from springing back when keys are loosened. In other words, this hard ink affects the flexibility of the blade.

A very important factor, and one which is overlooked, is the proper setting of the fountain blade at all times. I refer to the end keys on the fountain. Many ink fountains are ruined because of lack of understanding in this regard. The majority of jobs on the press don't require a flow of ink to the entire edge of the sheet. Most pressmen, instead of using fountain blocks to keep the ink in the image area, close the end keys so tightly that in a short time the blade will wear to a point where proper setting becomes impossible. If fountain blocks aren't available, wads of tissue soaked in water will serve the purpose.

Regulating the flow of water is another important operation when evenness of printing is desired. Excess water on the plate will not only make the print light but will eventually cause the ink to waterlog and pile on the rollers. This condition causes uneven printing.

Setting rollers is recognized by most pressmen as being very important. Yet after taking great pains to set them to the thousandth of an inch, they will upset plate cylinder diameters from eight to ten thousandths of an inch and still expect to print properly without resetting rollers.

It should be remembered that rollers can and do have a slight unevenness in their surface. Plates, of course, are also generally uneven, therefore, if the plate is reduced several thou-

sandths of an inch, the rollers will barely make contact and if it so happens that the low spot in the roller meets the low spot in the plate surface, poor and uneven printing will result. If cylinder circumferences must be changed to help register, rollers should be reset accordingly.

It is also important, where large plates are used, that the platemaker exercise the greatest care in the developing of his plate. On a sheet full of the same subjects, overdeveloping certain portions may cause an uneven-

ness which will look trivial but on the press it is a different story. When looking at a printed sheet, the difference between a sharp impression and a full one can be very misleading. The sharp subject tempts pressmen to open the fountain, while the full subjects call for the reverse. This condition usually makes fountain setting difficult because the slightest increase or decrease in the flow of ink makes a vast difference. Usually, under these circumstances, the pressman has no control over the uniformity of the job. ■

*your printing
deserves the best*

**You will like the sharp,
clean results with**

INSTA-LITH

Black and Colors

**Maximum color strength gives long
money-saving mileage. Down time
eliminated by perfect press perform-
ance. Quick drying.**



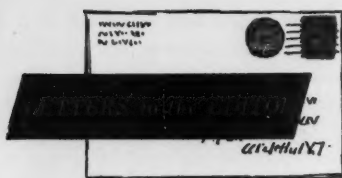
**Try INSTA-LITH
Black and Colors
... and see the
BIG difference!**

Founded 1920

Flint Ink Corporation

Gravure • Letterpress • Lithographic • Flexographic

ATLANTA • CHICAGO • CLEVELAND • DALLAS • DENVER • DETROIT • HOUSTON • INDIANAPOLIS
JACKSONVILLE • KANSAS CITY • LOS ANGELES • MINNEAPOLIS • NEW ORLEANS • NEW YORK



Hurrah for MM Plan

Dear Sir:

Hurrah for the efforts being made to adopt a thousand square inch designation for paper. Can you imagine the lumberman telling a buyer that wood depended

in weight upon the height of the tree from which it is cut . . . or the metal gauge upon the size sheet from which it is snipped? That is what we are currently doing, and one of the worst aspects is that our own customers feel bewildered with our jargon and resort to price only as the final determinant of fair dealing.

A horizontal bar over the M indicates that the M is multiplied by itself (if you will consult the finer points of roman numerals) . . . thus a very unique symbol can be authentically applied to a fine idea.

And while I'm here I'd like to suggest to the makers of the "I-can-be-erased-

easily-bond" that they also admonish the user that use of these sheets on fiduciary matters is *not* recommended. I believe that all of these sheets are produced under nearly identical conditions . . . so it is a straight across the board problem facing them all. Does the user know that his facts and figures can be erased by the unscrupulous . . . and his own printed name? Would you want a deed, a will, a check, a letter of credit on this starch coating? Now . . . microfilm the original and you must produce the carbon copy to prove the facts as they were put down. Here is a chance for the maker to police himself. Is it un-American to make a mistake and then correct it . . . and initial it? I think not.

I like your magazine.

Frederic M. Pannebaker
Lithographer,
Denver 4, Colo.

Flopped Negative?

Dear Sir:

The August *Modern Lithography* arrived today, and none of us here has gotten beyond page 5.

As if the flopped halftone on the cover wasn't bad enough, the felony had to be

OVER 1000

JOMAC ROLLER CLEANERS

NOW IN USE!

Jomac Roller Cleaners and Dampener Dryers are available in sizes to handle rollers from 38 to 101 in. in length.

More and more lithographers are depending on Jomac Roller Cleaners to break in and maintain their dampener rollers. They know that these time-saving units give improved roundness and trueness to new rollers and eliminate costly break-in time on press, clean heavily inked dampeners quickly and thoroughly, reduce makeready time, improve reproduction quality, and cut dampener cover costs by as much as 50%. More and more of them, too,

are installing Jomac Dampener Dryers to dry dampening rollers fast. Get all the facts today—write for details and prices.

And when ordering dampener covers, specify Seamol® and Flanol® or Unidamp®. They are top-quality seamless covers that will greatly improve reproduction quality.

JOMAC Jomac Inc., Dept. L-1
Philadelphia 38, Pa.

"Jomac Sells Quality . . . and Quality Sells Jomac!"



compounded in the reduction printed on page 5.

It isn't conceivable that this was deliberate, without an explanation, even as it's equally inconceivable that the "kcoB" was deliberate.

ML, the boo-boo to the contrary, still is most informative.

Yours for more checking and re-checking,

Marty Berg,
Manor Graphic Arts Service Corp.
White plains, N. Y.

PS: We're more than likely one of many who've called the error to your attention, speaking well of lithographers' sensitivity to mistakes.

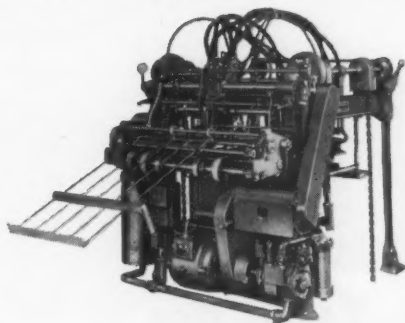
We've flopped a photo or two in our day, we are quite ready to admit, but this time we plead "Not Guilty." As the note on page 5 explained, the photo of the conference room of Philipp Lithographing Co. shows a wall panel composed of old lithographic stones, used in jobs many years ago. The direct lithography method

three essentials

This trio of machines is capable of feeding and metal decorating to the high standards demanded in modern advertising and merchandising.

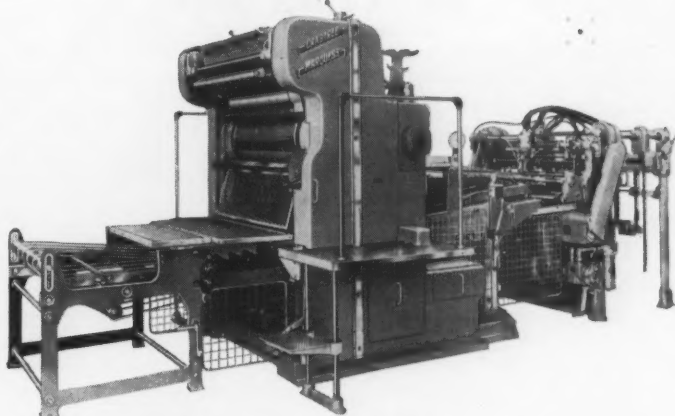
1 FEEDER

This versatile Sheet Metal Feeder is designed to handle sheets of tin, aluminium, cardboard and laminated board etc., at speeds of up to 8,000 sheets per hour.



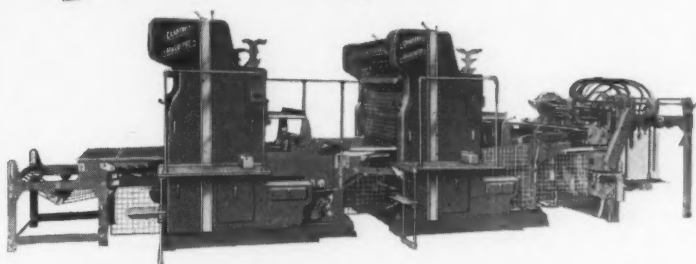
2 SINGLE COLOR MACHINE

The Crabtree "Marquess" Single Color Metal Decorator has won universal approval for the quality and quantity of metal decorating that it produces. Available in 5 models, with sheet sizes ranging from 36" x 26½" to 45" x 36", it will print in perfect register at speeds of up to 5,000 sheets per hour: is suitably motorised—up to 6,000 sheets per hour.



3 TANDEM MACHINE

Superimposition of colors—long thought impossible by metal decorators—is now an everyday occurrence. The Crabtree "Marquess" Tandem Metal Decorator with the aid of suitable inks will print two colors to each stoving, providing a considerable saving in time and money. Available in 5 models with sheet sizes ranging from 36" x 26½" to 45" x 36", it will print in perfect register at speeds of up to 5,000 sheets per hour: if suitably motorised—up to 6,000 sheets per hour.



R. W. CRABTREE & SONS INC.

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Telephone: HAnover 5-6175/6. Telegrams: Usacrabs, New York.

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25 Years Ago In ML

SEPTEMBER, 1936—The NAPL will meet in Atlantic City, Sept. 18-20 . . . Walter E. Soderstrom, in a feature article, estimated that a complete litho plant, with 17 x 22" press, 20 x 30" camera, plate-making equipment, etc. would cost \$10,000. The weekly payroll would be: photographer, \$48; stripper, \$40; platemaker, \$48; pressman, \$50; and helper, \$14. Total: \$200.

*"Don't Talk Politics," (article by George M. Davison, Jr.)
"Now Is the time for all good men to come to the aid of their party, but don't talk about it before your customers."*

A few years ago it was a smart buyer who could save \$25 on paper with only slight injury to the effectiveness of an advertisement. Today he is a smarter buyer who adds \$25 and increases the effectiveness by \$100 or more . . . Harris Seybold Potter Co. was host to a big group of visiting lithographers from around the country during Lithographer's Day at the Great Lakes Exposition in Cleveland.

10 Years Ago

SEPTEMBER, 1951—Army Map Service makes molded plastic relief maps of Korea, using lithography . . . NAPL meets in Buffalo . . . Craftsmen Elect Homer Winkler as Dr. Paul J. Hartsuch discusses "Modern Trends in Lithography" at annual convention. Calvert Litho elects Frank W. Barnard and Nelson G. Rudderow as vice presidents.

Frederick J. Houck, 83, retired director of Stecher-Traung, Rochester, dies . . . Richard N. McArthur, of Atlanta, proposes a "Printers Hall of Fame," to honor outstanding men of printing from Gutenberg to recent times . . .

The Air Force is offering commissions to men who can reproduce maps for briefing and planning of strategic bombardment raids. "Voice Road," named after Jacob A. Voice, of Consolidated Lithographing Corp., is the name for a street near the company's new plant . . . John Laverine was appointed foreman of the press branch, Lithographic Division of Navy Hydrographic Office, Suitland, Md. . . . Four litho firms submitted bids to lithograph windshield decals for the state of Ohio, to replace metal license plates.

5 Years Ago

SEPTEMBER, 1960—"Crafton Graphic: Quality Comes First" (feature article) . . . Craftsmen elect George Wise as new president . . . Article on profit-sharing describes plans at McCormick-Armstrong, Edwards Brothers and Spaulding-Moss . . . J. Robert Walton elected president of the newly formed Shreveport Litho Club.

Hugh Adams, 58, of Roberts & Porter, dies . . . Donald E. Somer leaves PIA to take post with Rudisill and Co., Lancaster, Pa. . . . PIA dedicates new headquarters building in Washington . . .

used with the stones called for a "wrong-reading" image, in contradistinction to the "right-reading" images on the modern offset plate. We're glad to hear that you read your copy of "Modern Lithography" each month with such a critical eye!—Editor.

For Friends and Relatives

Dear Sir:

Many thanks for the fine story about Philipp Lithographing Co., in your August issue. It certainly does justice to our fine plant and we appreciate it very much.

Now, as this is the first time I have ever had my face on the cover of a national magazine, (I'm the one in the dark suit) I need twelve copies for my relatives and friends. So if you will kindly send them to me, I will mail you a check upon their arrival.

Thanks again for this fine publicity.

Philipp Lithographing Co.
Everett G. Edelman,
Grafton, Wis.

Tell your friends and relatives the magazines are on the way.—Editor

Reprints Requested

Dear Sir:

Your article in the June, 1961 issue of *Modern Lithography* ("Another Switch to Offset") certainly has attracted a lot of attention. We have had a number of phone and mail requests for more information on our Edi-Kit and our method of handling industrial publications. While more of the inquiries have come from possible competitors than possible customers, we can't help but feel the publicity is doing us a lot of good.

We are interested in preparing a re-
(Continued on Page 143)

MEETINGS

National Association of Photo-Lithographers, 29th annual convention and exhibit, Hotel Commodore, New York, Sept. 27-30.

Printing Industry of America, 75th annual convention, Statler-Pittsburgh Hotel, Pittsburgh, Oct. 8-13.

National Metal Decorators Association, annual convention, Sheraton Towers, Chicago, Oct. 16-18.

Lithographic Technical Foundation, annual Education, Members, Directors Meetings, Sheraton-Blackstone Hotel, Chicago, March 19-22, 1962.

Lithographers and Printers National Association, annual convention, The Homestead, Hot Springs, Va., April 2-5, 1962.

National Association of Litho Clubs, 17th annual convention, Miami, May 31-June 3, 1962.

Technical Association of the Graphic Arts, 14th annual meeting, Hotel Radisson, Minneapolis, June 11-13, 1962.

International Association of Printing House Craftsmen, 43rd annual convention, Pittsburgh, Aug. 12-15, 1962.

**The white that's right
for your color jobs**

This paper's brilliant whiteness, behind a sharp, clear illustration, makes your printing look good enough to eat, compelling enough to open a customer's eyes and pocketbook. You can print both sides of Hammermill Opaque—perhaps on a lighter weight than you've been using—and save money on postage and the paper itself.

Photo Courtesy—General Mills, Inc., Betty Crocker Cake Mix

HAMMERMILL OPAQUE



COLOR OR B&W



Photo Courtesy—Philco Corporation

DESSERTS OR APPLIANCES

Hammermill Opaque helps you keep whites white, colors bright. Notice, too, on this sheet the lack of objectionable show-through. Hammermill Opaque comes in three easy-to-print finishes: Pearl, English and Vellum. This insert was printed by offset on substance 70, Pearl finish on a 36 x 48 two-color press. Sheet size 29½ x 39. Speed 4,200 per hour. Deep etch plates. Hammermill Paper Company, 1552 East Lake Road, Erie 6, Pa.

Let There Be Light

IF the workmen in your plant are being handicapped by an illumination condition that is even a little under par, it may be costing you more than you realize. For instance, let us assume that the lighting at a press station and examination table is not adequate, and that this press has a rate of \$30 an hour. Because of slight eye strain and resulting fatigue, there is a loss of time and production and quality of as little as 3 percent. This amounts to a loss of over \$6 a day. Multiply this by the number of working stations in your plant and by the days worked each year and you will see that it can cut a big hole in your profits!

Poor illumination is the result of inadequate lighting fixtures, poor placement of fixtures and dull, light-absorbing surroundings. So the first requirement is to install fixtures of adequate wattage or candlepower. Second, be sure the placement of the fixtures is such that all working areas are illuminated from two or more directions. And three, be sure that there are no dark areas to form an eye straining contrast. Light on the ceilings and walls is almost as important as light on the machine and table. Paint ceilings and walls in light reflecting colors. A neutral green is better than white.

Fluorescent lamps are excellent because of their higher efficiency, low heat and size of light source. They can be arranged to approximate daylight. But all lamps as well as their reflectors must be kept clean and in good working order. Flickering lamps tire the eyes. Dirt and dust materially reduce light. So don't just put them up and forget them.

From the Lithographic Division Bulletin, New York Employing Printers Association.

If you will borrow a foot-candle meter and check the key points around your working areas, you will probably find some of the reasons for mistakes, color variations and that 2 o'clock slow down in production. Illumination on the color inspection table should be close to 200 foot-candles, while general work areas can be as low as 50 foot-candles.

Where sheets are inspected, the lamps must be above and slightly behind the viewer so that there is no reflection from coated paper and no shadows thrown on the sheet by the viewer. This means light over both shoulders.

The important points to remember are that you need proper intensity of light, proper color of light, proper diffusion and proper direction. There must be no dark areas or brilliant spots of light where the eye must look into them. Eliminate shadows and glare.

If you are interested in increasing production, have your illumination checked. If you want to reduce accidents, mistakes, spoilage and waste, bring your lighting equipment up to date. If your problem is quality, and you want to improve it, call in a lighting engineer and see what changes should be made. Compare the cost with the probable losses that are now caused by poor illumination.

In estimating your losses due to poor light, make a list of your cost centers and their rates. Add up these rates and multiply by the number of working hours in a year. You will get a figure from \$35,000 on up. Now take three percent of this figure as a probable loss. Three percent is less than two minutes an hour. You may find that you can get an excellent lighting job put in for half of your yearly losses.

SOME litho shops have 50x microscopes, but leave them idle because no one is sure what they should be used for. What you should look at are the *edges* of dots, lines and reverse type. Dots and type are easily seen with a 10x magnifier, but the clue to trouble lies in the edges. And the edges can best be seen with 50 power.

It requires a little practice to evaluate the relative sharpness of dot edges. At first they will all look alike. But a little study will generally show a sharp edge and a soft edge. If you will look at a three-quarter tone, in black ink on coated stock, you may find that one side of each white dot has a blurred edge. And if you do, it means the press is not printing the tone as it appears on the plate or in the negative. To understand how the press sheet should appear, look at the dots in a negative or on a plate. Compare them with the dots on the sheet. In good printing they will look pretty much alike.

In offset, even on coated stock, the dots will have edges that are not quite as sharp as letterpress. There will be small irregularities. But if they are very ragged on one side only it denotes a slight slur. This will increase the tone in proportion to the amount of slur. Look for flecks of white in the dots and in solid areas. This means a weak tone. Look for dirt between dots, because this condition can cause muddy tones. Look for squashed dots that may mean too much pressure or ink.

Remember that the more you examine sheets with the microscope, the quicker you will learn to evaluate the quality of your printing.

You will soon learn the difference between a slur and a double. You will be able to recognize the condition caused by too much water, too much ink or too much pressure — conditions that ruin plates and lower quality.

Fifty-power glasses are available in a price range of \$3.50 to \$100 or more, so they are available to everyone in the plant who is responsible for quality in the smallest degree.★

Subtle Tones...

when you CHOOSE THE RIGHT PAPER FOR THE JOB!

The delicate tonal gradations from deep black to brilliant white contribute as much to the beauty and charm of this stunning photograph as does the subject itself, its lighting, its mood, its composition. And it is here—in the faithful reproducing of the subject—that the printer's experience and familiarity with the tools of his trade count. Paper is one of these tools.

Prentice Velvet coated offset was chosen to reproduce the subtle tones of this photograph because, while its soft, velvet-like surface enhances the delicate softness of the subject, its strength and superb printability make it ideally suitable to long runs and tough folding operations.

Choose the right paper for the job from papers expertly produced in some of the world's best mills—Kimberly-Clark Printing Papers.

For offset: Prentice offset enamel, Prentice Venetian, Prentice velvet coated offset, Prentice coated cover, Prentice velvet coated cover, Lithofect offset enamel, Shorewood coated offset, Fontana velvet coated opaque, Kimberly Opaque, Metro offset.

For web offset: Kimberly web offset enamel, Lithoweb coated offset, Kimfect "O" coated book.

For letterpress: Hifect enamel, Trufect enamel, Multifect coated book, Energy coated book.

These grades are available through select paper merchants who have been singled out for their ability to help you choose the right paper for the job.



Kimberly-Clark



"Subtle Tones," printed on Prentice Velvet coated offset—80# basis.

The following select paper merchants will help you choose the right Kimberly-Clark printing paper for the job

ALABAMA

Birmingham
Sloan Paper Company
Mobile
Knight Paper Company

ARIZONA

Phoenix
Blake, Moffitt & Towne
Tucson
Blake, Moffitt & Towne

ARKANSAS

Little Rock
*Arkansas Paper Company

CALIFORNIA

Fresno
Blake, Moffitt & Towne
Long Beach
Blake, Moffitt & Towne
Los Angeles
Blake, Moffitt & Towne
Carpenter Paper Company
Ingram Paper Company
Oakland
Blake, Moffitt & Towne
Sacramento
Blake, Moffitt & Towne
San Bernardino
Blake, Moffitt & Towne
San Diego
Blake, Moffitt & Towne
San Francisco
Blake, Moffitt & Towne
Bonestell & Company
Carpenter Paper Company
San Jose
Blake, Moffitt & Towne
Stockton
Blake, Moffitt & Towne

COLORADO

Denver
Carpenter Paper Company
Pueblo
Carpenter Paper Company

CONNECTICUT

East Hartford
Carter Rice Storrs & Bement, Inc.
Hartford
Rourke-Eno Paper Company, Inc.
New Haven
Carter Rice Storrs & Bement, Inc.
Rourke-Eno Paper Company, Inc.

DELAWARE

Wilmington
Whiting-Patterson Company, Inc.

DISTRICT OF COLUMBIA

Washington
*Barton Duer & Koch Paper Co.
*John Floyd Paper Company

FLORIDA

Jacksonville
*Knight Bros. Paper Company
Miami
*Knight Bros. Paper Company
Orlando
*Knight Bros. Paper Company
Tallahassee
*Knight Bros. Paper Company
Tampa
*Knight Bros. Paper Company

GEORGIA

Atlanta
Sloan Paper Company
Wyant & Sons Paper Company, Inc.
Augusta
Dillard Paper Company

HAWAII

Honolulu
Honolulu Paper Company

IDAHO

Boise
Blake, Moffitt & Towne
Carpenter Paper Company

ILLINOIS

Champaign
Crescent Paper Company
Chicago
Berkshire Papers, Inc.
Carpenter Paper Company
Chicago Paper Company
*Midland Paper Company

INDIANA

Fort Wayne
The Millcraft Paper Company
Indianapolis
Central Ohio Paper Company
Crescent Paper Company

IOWA

Des Moines
*Carpenter Paper Company
Sioux City
Carpenter Paper Company

KANSAS

Kansas City
*Warwick Paper Company, Inc.
Topeka
Carpenter Paper Company
Wichita
Western Newspaper Union

KENTUCKY

Louisville
The Chatfield Paper Corporation
*Southeastern Paper Company

LOUISIANA

Baton Rouge
Louisiana Paper Company, Ltd.
New Orleans
The D&W Paper Company, Inc.
Shreveport
Louisiana Paper Company, Ltd.

MAINE

Augusta
Carter Rice Storrs & Bement, Inc.

MARYLAND

Baltimore
*Barton Duer & Koch Paper Company
*John Floyd Paper Company

MASSACHUSETTS

Boston
Carter Rice Storrs & Bement, Inc.
Springfield
Carter Rice Storrs & Bement, Inc.
Rourke-Eno Paper Company, Inc.
Worcester
Carter Rice Storrs & Bement, Inc.

MICHIGAN

Detroit
Seaman-Patrick Paper Company

Grand Rapids

Quimby-Walstrom Paper Company
Kalamazoo
Birmingham & Prasser Company
Lansing
*The Triquet Paper Company

MINNESOTA

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Special NAPL Convention Section

The Needs of the Litho Industry

By **WILLIAM J. STEVENS**

Executive Vice President
National Association of Photo-Lithographers

TO find fault is easy; to know how to correct faults is hard and to say that a fault has really been corrected is no doubt the most difficult. All industries have certain basic problems and the lithographic industry is certainly no exception. Management in some industries does not have the methods or know-how for solving its problems. In the lithographic industry, we do know how to solve our problems but we are not solving them well enough nor quickly enough. Many of us do not use the resources available to us.

Let's take a good, hard "honest-with-ourselves" look at the lithographic industry. When we survey some of the weak spots we find:

1. That the industry sorely needs better selling. We are not stressing the advantages of lithography. We are not showing how the lithographic product has improved over the years. Too many of us are putting an emphasis on "low prices" or "I will meet the price." It takes little or no effort to give things away.

2. That many lithographers lack knowledge of production costs for their own plants. It is one thing to be low in price to keep the plant operating, it is quite another to know for sure that while selling at low prices you are not making a profit. There are, of course, top flight plants that have accurate hourly rates, production time records and a reasonable mark-up schedule for materials and outside work. These well managed plants are seldom in difficulty.

3. That there is a lack of orderly procedure with relation to instructions on production control of customers'

copy from the salesman through the office and shop. We tend to take things for granted.

I believe that every lithographer in some manner should have training courses for key personnel such as salesmen, estimators and supervisory help. If it is not practical to conduct training in his own plant than I strongly suggest that he use the facilities of his local trade association and then the facilities of a national trade association. These are tools of our industry that are readily available.

In the interest of fair play, fully accepted house policies should be created so that there are fewer arguments among salesmen, customers, office and shop personnel. Too many excuses are made when the job does not turn out right.

I know very well that equipment is expensive. However it is necessary that our industry be equipped with up-to-date machinery and methods. We must remain competitive as there are other processes that are catching up.

In my opinion the basic principle of employees "wanting to come to work" because they are working in a well lit, modern, efficient plant has been lost to a great degree. Let's remember that we spend nearly one-third of our lifetime in some plant or office. Certainly this is reason enough to warrant pleasant surroundings.

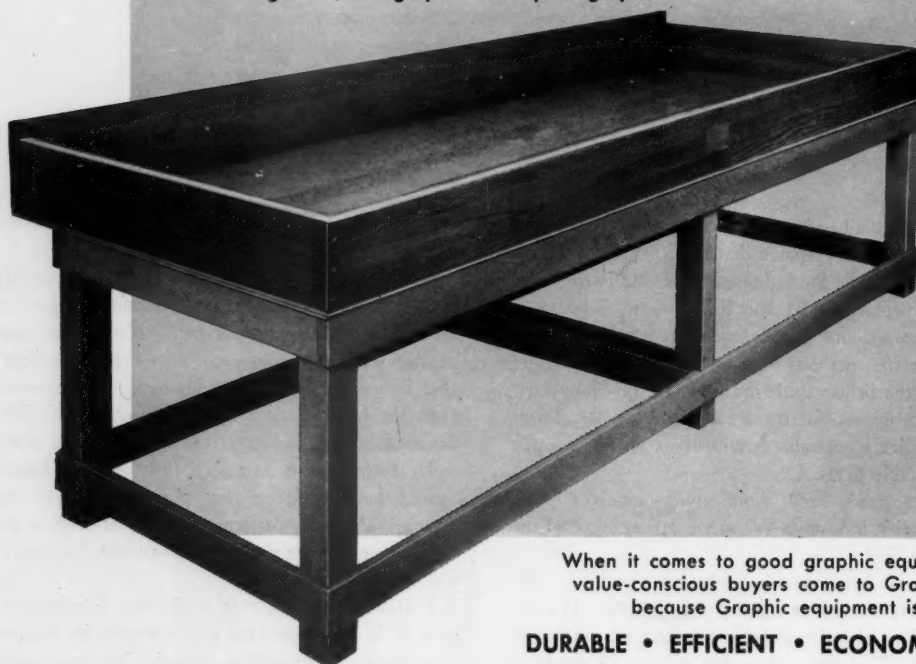
If I have aroused within you a little fire, that is intentional. It just isn't good business to keep operating a plant in the dark, when many sound and tested helps are available. Let's now meet the challenge of an ever changing industry and keep moving forward. Let's use the services of your trade association. ■

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Past Conventions

How many of the first 28 conventions of the National Association of Photo-Lithographers did you attend? Here they are to prod your memory.

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Here is a partial list of some of the material the NAPL issues to its members. We suggest that you check the items that you would like to have and join the NAPL to secure all of the items and more.

Join today so you can secure these values from NAPL tomorrow.

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| <input type="checkbox"/> 2. Job Definitions | <input type="checkbox"/> 46. How to Conduct a Conference on Selling Management |
| <input type="checkbox"/> 3. Christmas Gifts for Customers | <input type="checkbox"/> 47. Compensating Lithographic Salesmen |
| <input type="checkbox"/> 4. Photographing of Paper Money, Coins and Stamps | <input type="checkbox"/> 48. Sales Program for the Small Shop Owner |
| <input type="checkbox"/> 5. Have You Reviewed Your Purchasing Procedure Recently? | <input type="checkbox"/> 49. Management Techniques for Improving Sales Performance — (A Series of Five Bulletins) |
| <input type="checkbox"/> 6. Spoiled Work Survey | <input type="checkbox"/> 50. Proofs and Their Purpose |
| <input type="checkbox"/> 7. Employees' Suggestion Plan | <input type="checkbox"/> 51. What is a Trade Custom? |
| <input type="checkbox"/> 8. Hiring for the Future | <input type="checkbox"/> 52. NAPL Trade Customs Dealing with — Orders, Experimental Work, Sketches and Dummies, Drawings, Negatives and Plates, Alterations, Approval of Proofs, Press Proofs, Color Proofing, Quantities Delivered, Customers Property, Delivery, Terms, Delays in Delivery and Paper Stock Furnished by Customer |
| <input type="checkbox"/> 9. Billing for Over and Under Runs Survey | <input type="checkbox"/> 53. Trade Customs Precedent — Ownership of Lithographic Plates |
| <input type="checkbox"/> 10. Blankets and Rollers in Lithography | <input type="checkbox"/> 54. Trade Customs Precedent — Liability for Mistakes and O.K.'ing Proofs |
| <input type="checkbox"/> 11. Preventive Maintenance for the Small Plant | <input type="checkbox"/> 55. Trade Customs Precedent—Color Variation on a Job |
| <input type="checkbox"/> 12. Templates and Scale Models in Plant Layout | <input type="checkbox"/> 56. Trade Customs Precedent — Limitations on Rejection of Goods |
| <input type="checkbox"/> 13. Care of Flats After Stripping | <input type="checkbox"/> 57. Trade Customs Precedent — Electroplates Left With Printer After a Reasonable Length of Time |
| <input type="checkbox"/> 14. Storing Negatives and Plates | <input type="checkbox"/> 58. Copies of Each Address Delivered at the Annual NAPL Convention Over the Past Two Years |
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| <input type="checkbox"/> 16. Have You Checked Your Insurance Coverage Lately? | <input type="checkbox"/> 60. Paint Color Selector |
| <input type="checkbox"/> 17. Accurate Sheet Count Survey | <input type="checkbox"/> 61. Simplified Estimating Manual |
| <input type="checkbox"/> 18. Too Much Noise in the Plant | <input type="checkbox"/> 62. Building, Moving, Renting, etc. — a New Plant |
| <input type="checkbox"/> 19. Profit Sharing Retirement Plan | <input type="checkbox"/> 63. Accounting and Cost System for Lithographers |
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| <input type="checkbox"/> 22. Specifications, Estimates and Quotations | <input type="checkbox"/> 66. Management Planning Formula |
| <input type="checkbox"/> 23. Prompt Delivery on Jobs | <input type="checkbox"/> 67. Your Guide to Offset |
| <input type="checkbox"/> 24. Ratios of Expenses to Sales on Sales Volumes of \$250,000—\$500,000—\$750,000 and over \$1,000,000 | <input type="checkbox"/> 68. Papers for the Lithographer |
| <input type="checkbox"/> 25. Printing Inks | <input type="checkbox"/> 69. Work Simplification |
| <input type="checkbox"/> 26. Bychrome Color Charts | <input type="checkbox"/> 70. Printing Estimate — (Form) |
| <input type="checkbox"/> 27. Stay on Friendly Terms with a Trade Bindery | <input type="checkbox"/> 71. Salesman Contract — (Form) |
| <input type="checkbox"/> 28. State Taxation on Interstate Sales | <input type="checkbox"/> 72. Salesman's Daily Report and Schedule — (Form) |
| <input type="checkbox"/> 29. Some Tips on Offset Press Operations | <input type="checkbox"/> 73. Salesman's Estimate Register — (Form) |
| <input type="checkbox"/> 30. Color Scanners | <input type="checkbox"/> 74. Salesman's Job Order — (Form) |
| <input type="checkbox"/> 31. Compensating Your Key Personnel | <input type="checkbox"/> 75. Temperature and Moisture — Paper Problems |
| <input type="checkbox"/> 32. Results of Quality Control Conference Held in New York | |
| <input type="checkbox"/> 33. Dust Problems in the Camera Room | |
| <input type="checkbox"/> 34. Art and Copy Preparation — (A Series of Six Bulletins) | |
| <input type="checkbox"/> 35. Care and Protection of Vital Records | |
| <input type="checkbox"/> 36. Five Reports Aid Better Control | |
| <input type="checkbox"/> 37. Production Control in a Small Plant | |
| <input type="checkbox"/> 38. Production Control in a Lithographic Plant | |
| <input type="checkbox"/> 39. Coffee Break Survey | |
| <input type="checkbox"/> 40. Labor Bulletins | |
| <input type="checkbox"/> 41. Wage Scales Working Conditions and Complements of Press Help | |
| <input type="checkbox"/> 42. Contract on Selling Price List Work on Annual Basis | |
| <input type="checkbox"/> 43. An Outline For Use in Training Salesmen | |
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Roberts & Porter Moves To New Plant



New R&P headquarters in New York area is this 20,000 sq. ft. air-conditioned building in Long Island City, N. Y., which contains office and warehouse on one floor.

Harry Grandt, president of Roberts & Porter.

AFTER 15 years on Greenwich St. in lower Manhattan, the New York branch of Roberts & Porter has moved to new quarters at 49-16 Newtown Road, Long Island City. The new building is conveniently located near major highways and subways for quick access to greater New York.

More than 20,000 sq. ft. of floor space in the modern air-conditioned

building provides ample room on a single floor for offices, warehouse and classrooms, where seminars on photography, platemaking, pressroom procedures and the like will be held, according to the company.

The original Roberts & Porter facilities in New York were located at 100 Lafayette St. The 2,000 sq. ft. at that location quickly proved inadequate, and the firm moved to

622 Greenwich St., where 13,000 sq. ft. were available.

The new R&P building includes facilities for storage of plates and film under conditions of controlled temperature and humidity. Shipping procedures are streamlined to assure same-day shipment of orders, and off-street parking and modern truck-loading facilities speed customer pickups. ■

Pitman Scholarship Program

Applications are now being accepted for the Harold M. Pitman Co. 1962 College Scholarship Awards. The program, now in its fifth year, was created to assist talented young persons to further their educations.

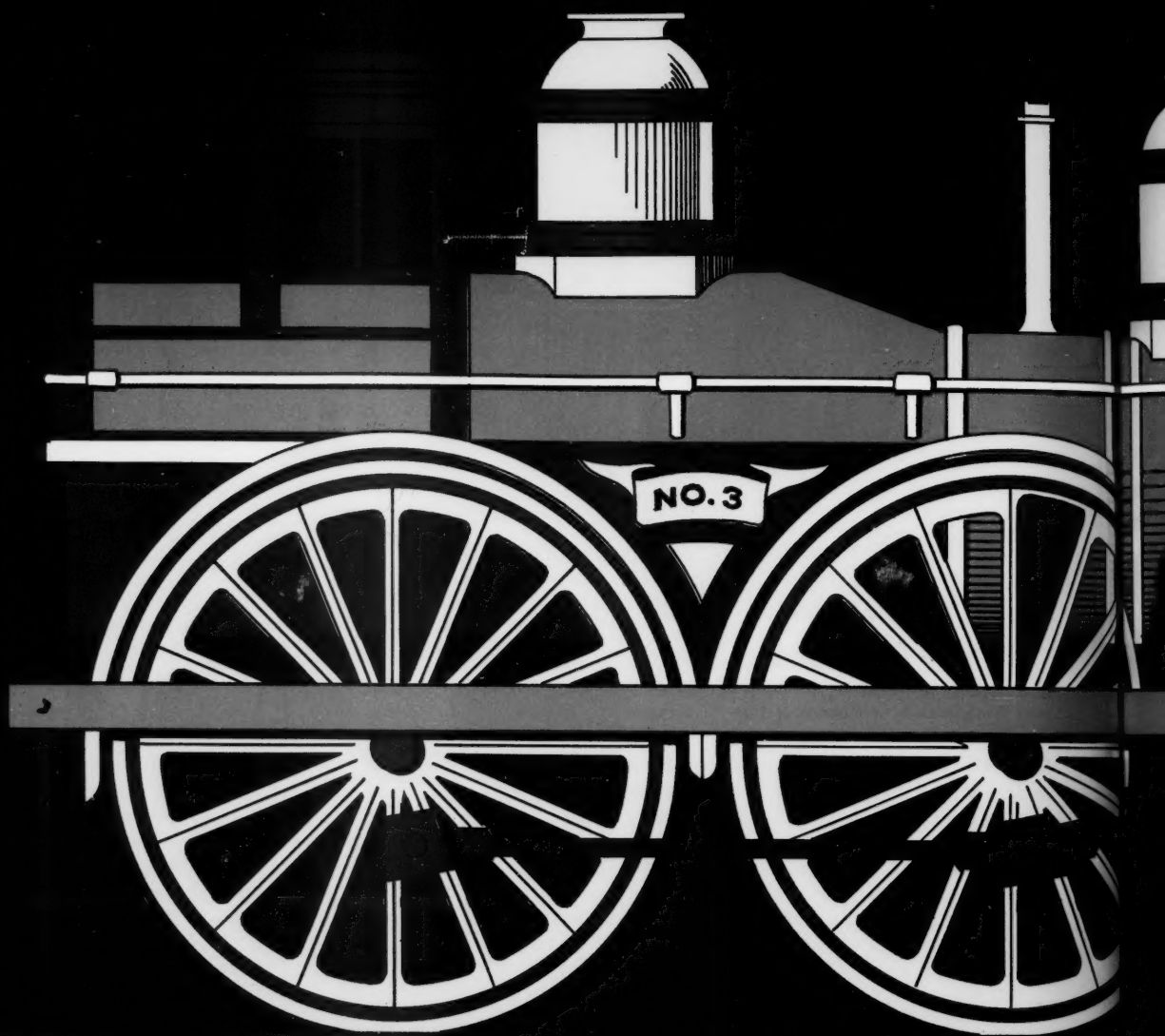
Four-year grants, ranging from \$800 to \$6,000, are awarded each year to six sons or daughters of full-time employees of photoengraving, lithographing and gravure cylinder making companies, with an additional \$1,000 awarded to those who choose to pursue a course of study leading to a career in the graphic arts.

Interested high school seniors should make arrangements with their school principals or guidance coun-

selors to take the Preliminary Scholastic Aptitude Test of the College Entrance Examination Board, scheduled for Oct. 17 and 21. The official application form, which must be filed with the Educational Testing Service, Princeton, N. J., before Oct. 31, and full information about the scholarship program can be obtained from a Pitman sales office.

The company has also announced the names of the winners of the 1961 awards. They are Ellen Darwin, daughter of Earl Darwin, a production man at Passantino Printing Co., New York, who will enter Brandeis U. this fall to study liberal arts; Warren Funk, son of Kenneth Funk, salesman for Berdoll Engraving Co.,

Milwaukee, who will attend St. Olaf College in Northfield, Minn., for pre-theology courses; Mark Menchik, son of Irving Menchik, a photographer at Wickersham Press, Long Island, N. Y., who will study physics at Harvard; Douglas Metzler, son of Matthew Metzler of Stilson Engraving Corp., New York, who will major in science at Brandeis U.; John Pettersson, son of Norman H. Pettersson, a photoengraver for Sunset Engraving Co., San Diego, Calif., who will study engineering at Harvey Mudd College, a member of the Associated Colleges at Claremont, Calif.; and Daniel Wheeler, son of Grace F. Wheeler, office manager of Turnpike Press, Inc., Annandale, Va., who will major in science at Yale.



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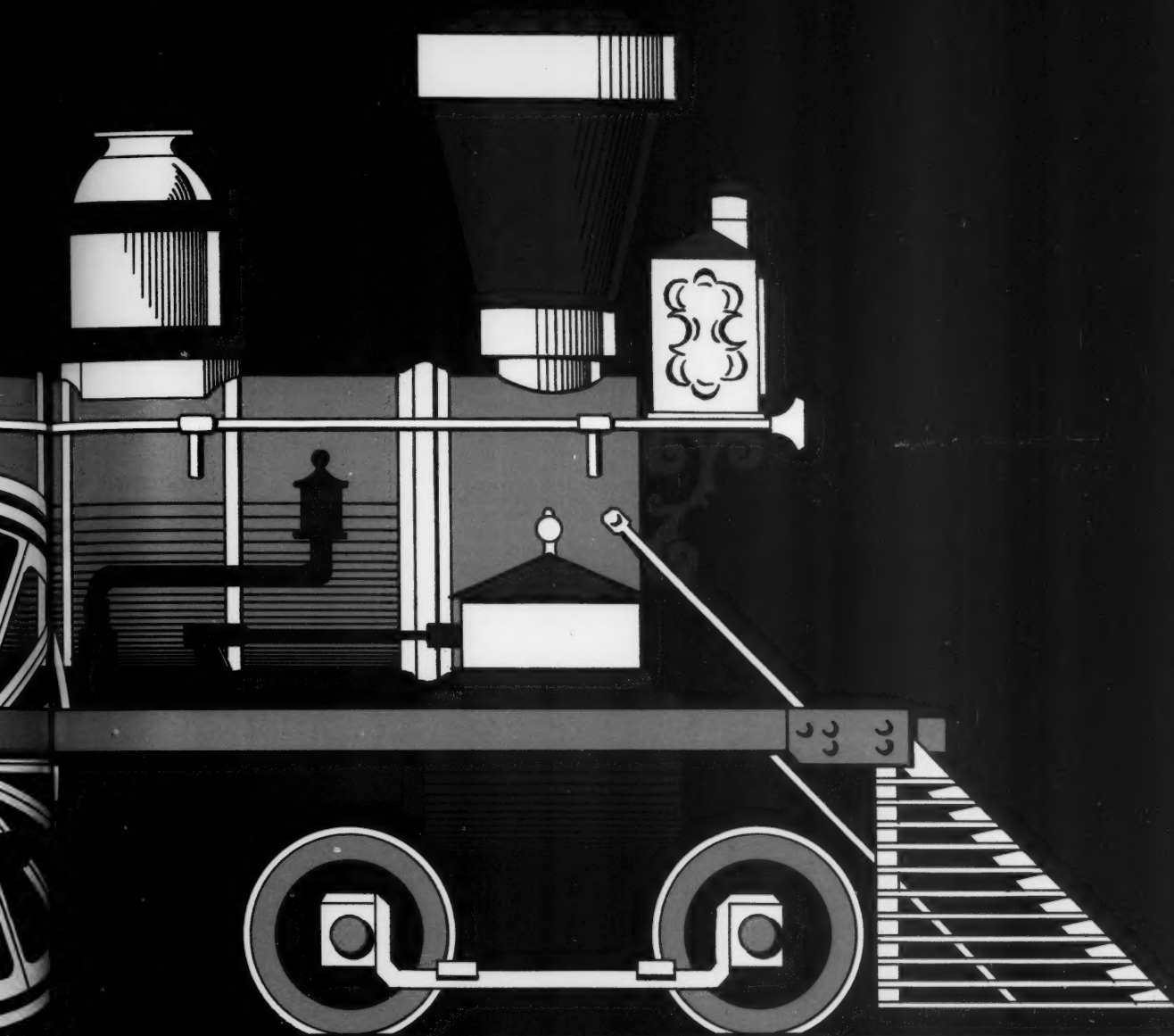
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This insert was lithographed with Speed King Jet Halftone Black, Warm Red, Medium Yellow, Process Blue, Bright Green and Purple.

Speed King

LITHO INKS

TECHNICAL BRIEFS

These abstracts of important current articles, patents, and books are compiled as a service of the Lithographic Technical Foundation, Inc. They represent statements made by the authors and do not express the opinions of the abstractors or of the LTF.

Since some of the abstracts are from abstract journals, LTF cannot furnish photostats of all of the original articles. If the title is marked with an asterisk (*), LTF has no further information than that contained in the abstract itself. Inquiries about these items should be sent direct to the source that is named. If you want copies of U. S. Patents, write direct to the Commissioner of Patents, Washington 25, D. C. Send twenty-five cents for each patent desired. Make checks or money orders payable to "Treasurer of the United States." British patents may be obtained for forty-five cents from the Patent Office, 25 Southampton Buildings, London, W.C. 2, England, or as in the case with all foreign patents, they may be obtained as photostats from the U. S. Patent Office, Washington 25, D. C.

If the title of the abstract is *not* marked with an asterisk (*), LTF can supply photostats of the original article. **NOTE:** When placing orders for such photostats, please give the **COMPLETE** description

of article wanted — **TITLE, AUTHOR, PUBLICATION, and PAGE NUMBERS.** When articles appear in LTF's publication *Research Progress* as well as other publications, *Research Progress* will be sent. The charge for copies of *Research Progress* is thirty cents to LTF members and one dollar to non-members plus three cents postage. The charge for photostats is \$1.00 per page (check abstract for number of pages) plus four cents per page postage. Postage charge for orders from places other than Canada and the United States or its territories and possession is 15 cents per page of photostats or 15 cents per copy of *Research Progress*. Orders from companies or individuals who are not members of LTF cannot be filled until payment is received. Orders with payment enclosed receive immediate attention.

LTF also has mimeographed lists of (1) "Periodicals Abstracted by the Research Department" and (2) "Books of Interest to Lithographers." These are available for twenty-five cents each in coin or U. S. stamps. All inquiries concerning these lists and photostats of original articles (not marked with an asterisk) should be addressed to: Lithographic Technical Foundation, Inc., Research Department, 1800 So. Prairie Ave., Chicago 16, Ill.

Photography, Tone & Color Correction

THE COLORTRAN LIGHTING SYSTEM. 771.447 Milton Forman. *Modern Lithography* 28, No. 12, December 1960, pp. 48-9 (2 pages). Description of a lighting system for copy boards based on use of ordinary light bulbs operated at about 185 volts to give greater light output and higher color temperature at the expense of bulb life. Bulbs are mounted in long troughs to give even lighting over a large area. 3 Illustrations and 2 Charts.

FINDING FOCAL LENGTH FOR ENLARGEMENTS. 771.351 Herbert P. Paschel. *Modern Lithography* 28, No. 12, December 1960, pp. 59, 61, 113 (3 pages). Answer to question about finding focal length of lens to use on camera to give maximum enlargement. Question is answered with formula and a table giving enlargement and reduction possible with various focal length lenses at a variety of settings. Adequate explanation accompanies formula and table.

MODERN DARKROOM CAMERAS. 771.317. Frank H. Smith. *The Lithographer and Offset Printer* 56, No. 12, December 1960, pp. 22-23 (2 pages). Certain advantages of the darkroom type camera, as in masking and the use of the contact screen, are cited. Various means of controlling focus, visual, variable lead screw, calculators and scales are discussed,

as in the problem of image reversal. The "roof mirror" system of Warmisham for reversal is mentioned favorably.

PATTERN IN HALFTONE REPRODUCTION. 655.302 F. G. Wallis. *The Litho-Printer* 3, No. 12, December 1960, pp. 667-668 (2 pages). Moire patterns can result from rescreening, or from originals with patterns such as in textiles, embossed surface photo papers, etc. Five commonly used ways of overcoming moire are discussed: 1. Dot-for-dot reproduction, 2. Grain Screens, 3. Out-of-focus effects, 4. Vibrating the camera, 5. Diffusion. Three pieces of equipment are described which can help on rescreening: 1. The Klimsch-Variomat, 2. An oscillating glass plate by Jena Optical Works, 3. The Canon Continat Filter.

Planographic Printing Processes

NEW LOOK AT ZINC. 655.324 Dr. Paul J. Hartsuch. *Modern Lithography* 28, No. 12, December 1960, pp. 38-9 (2 pages). (From an address delivered at the annual NAPL Convention, October 1960). Program includes work on zinc grain, surface treatments, alloys for reduction of stretch, and a zinc wipe-on plate. Results of work are described briefly. Success has been achieved on these projects, especially with the new alloy.

HOW TO APPLY LACQUER TO DEEP-ETCH ALUMINUM PLATES. 655.325 Charles W. Latham. *The In-*

land Printer and Lithographer 146, No. 3, December 1960, pp. 64-5, 110 (3 pages). Lacquering will make the images more ink receptive and more resistant to binding. Good lacquer will stand repeated light etching and gumming without ink protection. Step-by-step directions are given, also suggestions on equipment and tests.

Paper and Ink

TODAY'S NEWS PRINTED ON YESTERDAY'S PAPER. 676.286 Anon. *Printing World* 167, No. 23, December 7, 1960, pp. 665 (1 page). Story on a deinking process developed by the *Newark* (N. J.) *News* based on a new chemical which it is claimed, removes the ink from old newspapers which have been soaked in water. District economies are claimed. Plants are projected for northern New Jersey and the Chicago area.

WEB-OFFSET INK PROBLEMS. 655.326: 655.329 Thomas Taylor, Chairman, et al. *National Lithographer* 67, No. 12, December 1960, pp. 46, 7, 63, 7, 8 (5 pages). Report of a panel discussion at P. I. A. Web Offset Division 1960 meeting. Some of the points covered include ink-water balance; effect of speed on ink "flying"; performance of dampening systems at 2500 ft. per min.; performance of a Dahlgren dampening system on a web-offset press; use of alcohol in a conventional dampening system; and the need for less dampening due to plate developments and the possibility that this moisture can be carried on or in the ink.

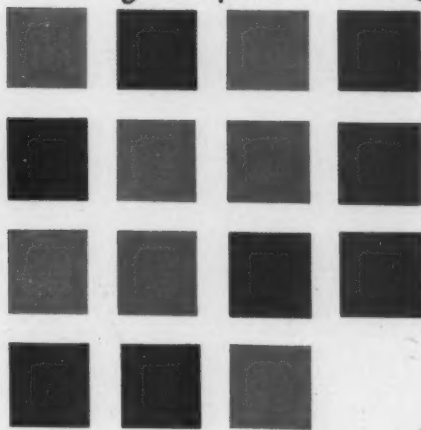
PRINTING FROM PAPER IN ROLLS. 655.309 Charles V. Morris. *Printing Magazine* 84, No. 13, December 1960, pp. 42, 43, 50 (3 pages). Helpful hints cover ordering instructions, estimating to allow for spoilage, handling paper in rolls, and defects to be expected because roll paper cannot be inspected as is sheet. A suggested order form is given. 1 Illustration.

OFFSET INKS AND MOIRÉ PATTERN. 655.302 : 655.322 E. A. Apps. *The Litho-Printer* 33, No. 11, November 1960, pp. 595, 97, 99, 600 (4 pages). At a 30° screen angle no moiré is apparent. The fourth color causes the trouble. Normal practice is to put the weakest, the yellow, at 15° between two other colors. Bolder patterns are produced if dot spacings differ, the dots are misshapen, ink films are uneven, both colors are a mid-dleton. The placement of the yellow screen angle, variation of screen (133 for yellow, with others 120), and other influencing factors are discussed.

HOW TO GET BEST RESULTS FROM INK. 655.326 Paul W. Greubel. *Modern Lithography* 28, No. 11, November 1960, pp. 58, 61 (2 pages). A discussion of the effects of some variables in the lithographic process on the performance of ink. Variables include plate etch and manner of application and application of asphaltum. Full data are given in two tables and an illustration of results.

(Continued on Page 142)

in a group, one will



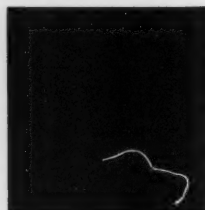
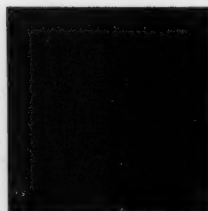
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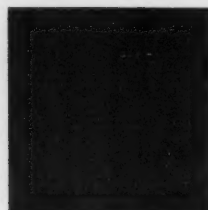


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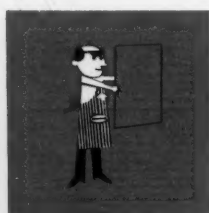


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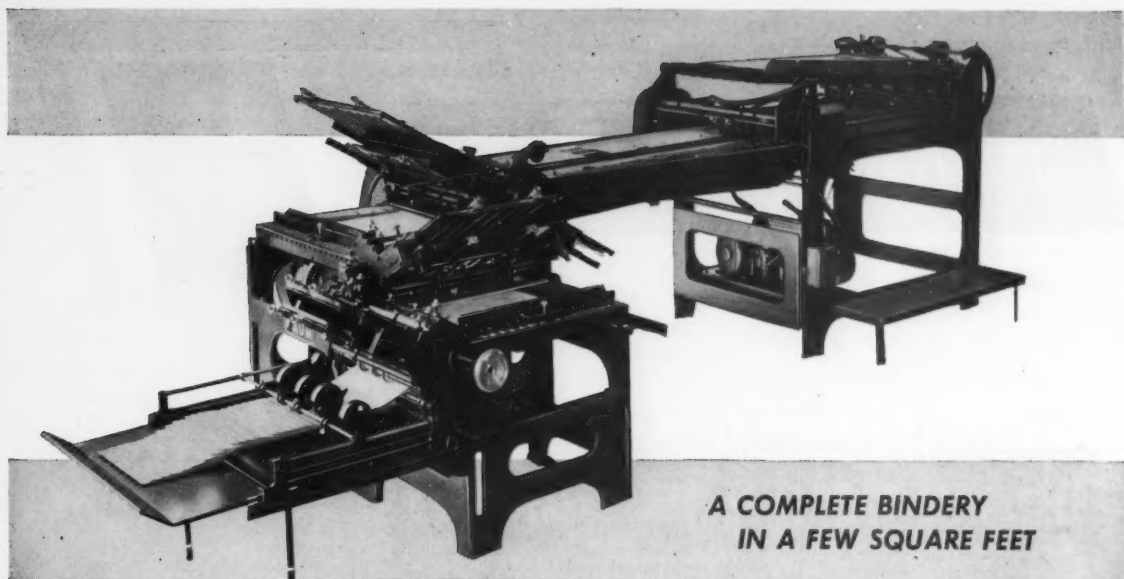
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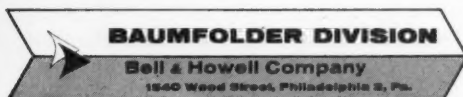
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PHOTOGRAPHIC CLINIC



Troubles with Fog, Vibration, Arcs

By HERBERT P. PASCHEL

Technical Editor

High Fog Level

Q: For some time now I have been getting a high fog level in continuous tone negatives. I've changed films and developers but it still persists. Could this possibly be due to radioactive fallout?

ANON.

A: The best way to check this out is to make a survey of all the photographic labs in your immediate vicinity—other graphic arts plants, photo-finishers, hospitals, commercial photographers, amateur clubs, etc. If the problem proves common to all, a radiation count should be taken. If this shows no abnormal condition, then the water supply should be investigated. But if no other labs are experiencing the same difficulty as you, then your problem has some other cause and explanation.

You can check the tap water by making up a batch of solutions with distilled water. Run identical test strips through the regular and special solutions. No fog from the distilled water solutions would indicate that something is present in your tap water that produces some sort of chemical fog.

Another thing you should do is develop one or more pieces of film without exposure and in total darkness. If the fog level is less than you normally get, this would indicate that extraneous light from some source is

It is impossible for Mr. Paschel to give personal replies by mail, but all questions will be answered in this column as soon after receipt as possible. The columnist also is available to the trade as a consultant for more complex litho problems.

the cause. Check the safelights in your darkroom. The wrong filter for the material you are using, or a larger bulb than called for obviously could make your safelights unsafe. Also make sure no light from the outside is leaking into the darkroom. Another point to investigate is the camera itself. Cracks and pinholes in the bellows could produce an overall fog. While lens flare could raise the fog level, it would not come on suddenly, nor would it be a uniform density, so this is not likely to be the answer. But it wouldn't hurt to check the lens.

You ought to check back to see what changes may have been made in respect to your darkroom and equipment that coincide with the onset of the fog. If you've done any painting, this might be the cause. Certain paints and varnishes have been known to give off gasses that cause fog. But this usually occurs only if the film is

in intimate contact with the painted surface and the effect gradually disappears as the paint dries. Certain plastic tanks and trays have given trouble by ingredients leaching out into, and contaminating the solutions. Clock dials that glow in the dark, and luminescent paints and tapes used to indicate doorknobs, edges of tables, etc., if intense enough could cause fog.

Although you state you tried different batches of film and all showed the same degree of fog, the film itself could be at fault, especially if it was stored at abnormally high temperatures.

Vibration Problem

Q: Ever since some new presses were installed I've been having a vibration problem on my camera which causes unsharp negatives. What can be done to overcome this?

A. V., NEW YORK

A: You'll probably need some kind of shock mounts (anti-vibration base), for your camera, and possibly for the presses too. In a severe case the camera may have to be relocated. Better call in a vibration engineer for expert advice.

Q: Does the new Multimask system correct for the black printer?

M.L.A., ALBANY, N. Y.

A: No. The Multimask system is basically intended to provide an average color correction to compensate for the deficiencies of the printing colors. Undercolor removal must be accomplished by a separate masking technique after the values of the black printer have been established.

Arcs Burn Unevenly

Q: *One of my camera arc lamps burns brighter than the other. I adjusted the distance of the lamps to get even coverage on the copyboard. But I still get exposure differences (from side to side), in my negatives. Can you explain this? How can I fix it?*

R.G., BRONX, N. Y.

A: A pair of arc lamps operated in series are designed to work with the same amount of current. If, for any reason, one lamp gets more current than the other, it will produce more light. If only intensity of light is involved, you could get a satisfactory balance from one side of the copyboard to the other by an appropriate difference in lamp distance. Unfortunately, with differences in current input, the light output will vary in two respects—intensity and spectral composition. Thus, as in your case, the color of the light on one side is different from that of the other. Obviously, adjusting the lamp distances cannot compensate for this difference in color quality. However slight this difference may be, it will show up in your negatives.

Unless you also happen to be an experienced electrician with an understanding of arc lamp circuitry, you are not likely to be able to find and repair the defect. Your best bet is to call in a technician from the manufacturer of the lamp.

New Camera—New Negatives

Q: *Since we installed a new camera I have been unable to get the same negatives I got with the old one even though I use the same technique. I notice the new lens has a bluish color. Could this be the fault?*

C.V.J., CLEVELAND

A: The bluish color you mention may have something to do with your problem. The new lens obviously has

an anti-flare coating and it is this thin film on the lens surfaces that creates the bluish cast.

Because of the anti-flare coating, the performance of the new lens differs from your old lens in two respects. Undoubtedly the new lens transmits more light than the old one. And the projected image is likely to be contrastier. You will have to generate an entirely new set of exposure and development values. When you have done this, the quality of line and

halftone negatives should be considerably better than anything you got with the old lens. It will be a little more complicated to make the adjustment in color work, since you will have to find new masking percentages in addition to exposure and development compensation. But in the end you will find that the new lens will make it possible to control your operations to much finer tolerances.

(Continued on Page 144)

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If not, then you'd better plan on doing something about it, when you return. Meantime, enjoy yourself!

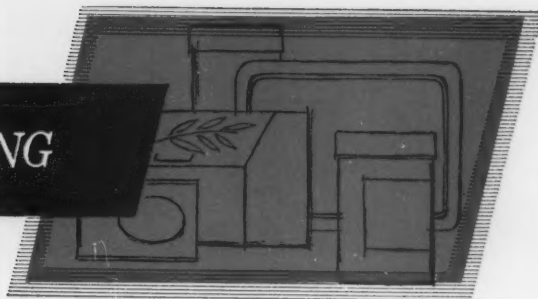


Wagner Litho Machinery Division

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Secaucus, N.J.

METAL DECORATING



Lubrication for Metal Decorating

CONCLUSION

Texaco, Inc., is both a prominent user of metal decorating and an important supplier of lubricants for equipment used by decorators and can makers. This article, the first part of which appeared last month, reprinted with permission from the company's publication Lubrication, (April, 1961) outlines the history of canning and emphasizes the importance of an adequate lubrication program to insure maximum efficiency of metal decorating equipment.

Bake Oven

ALL printed metal sheets leaving the lithographing presses must be baked to dry and harden the coating

so they can be stacked for subsequent operations. This is done in a continuous bake oven which is frequently over 170 feet long with widths and heights of approximately 12 feet as illustrated in Figure 3. The oven is fabricated from metal panels backed with three inches of insulation to minimize heat losses, and equipped with gas or oil fired heaters and air circulating blowers located so as to divide it into sections of graduated temperature. Temperatures may be as high as 450°F. and are accurately controlled by thermostats.

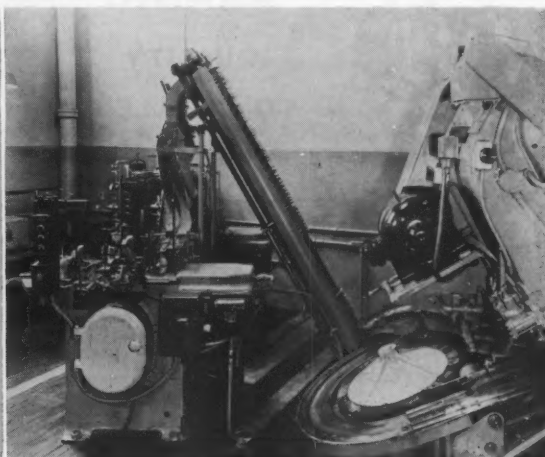
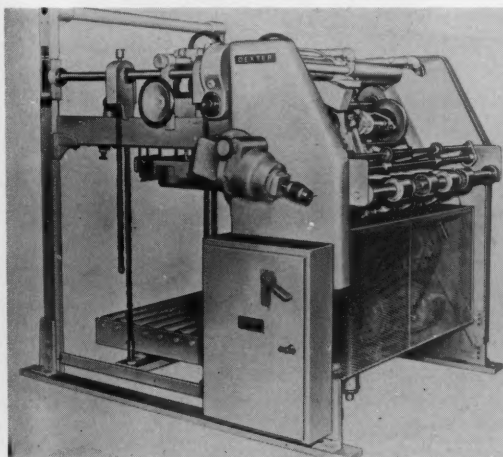
The sheets are automatically fed onto an endless roller-chain conveyor equipped with tubular steel wickets which support the sheets in an essentially vertical position and move them through the oven at a rate as high as

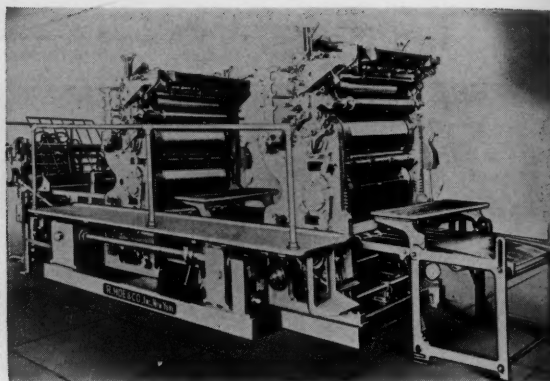
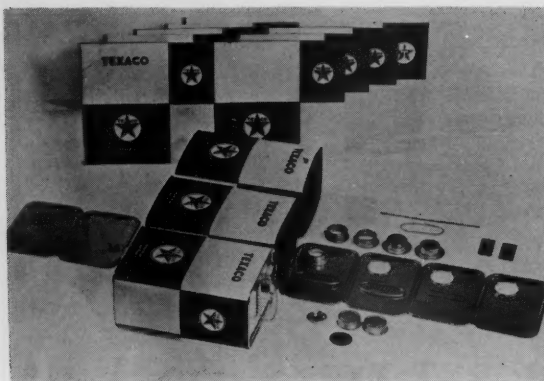
150 sheets a minute. High temperatures and the gradual movement of air countercurrent to the sheet travel insure complete baking and elimination of paint solvent vapors from the final sections.

The high temperatures to which the chains are exposed make their lubrication extremely critical. All petroleum lubricants are susceptible to oxidation when exposed in thin films to high temperatures. This characteristic can be minimized by the selection of crudes, refining procedures and the incorporation of additive materials.

The oxidation of lubricants is accompanied by an increase in viscosity and the ultimate formation of carbonaceous and varnish-like materials. All three oil oxidation effects impair the lubrication of conveyor roller chains

Left: High speed Dexter sheet feeder for metal decorating press. Right: End press, curler and liner unit.





Left: Exploded view showing 27 steps required to manufacture and assemble one-gallon can. Right: Hoe two-color press.

in bake ovens by increasing wear and power input requirements. Excessive lubrication also results in sludge and carbon formation and must be avoided. Application of minimum amounts of an extremely heat stable oil like the SAE 30 grade of a "heavy duty" detergent motor oil is necessary to obtain satisfactory results.

The many motor-driven fans located on both sides of the oven operate at much higher than normal temperatures and require special consideration

in respect to lubrication. Grease-lubricated motor bearings in this service require the NLGI No. 2 or No. 3 grade of a grease having a high dropping point and exceptionally high heat resistance.

Bearings and gears on these units that are not exposed to high temperatures can be satisfactorily lubricated with the lubricants suggested for lithographing presses.

The lithographed sheets with their multiple printings of can bodies must

be cut into individual body blanks before further processing. This is done on a slitter in which circular tungsten-carbide "knives" perform the cutting operation in either one or both directions.

The knives are spaced along the slitter shafts, which are mounted on antifriction bearings. Adjustable idler bearings are frequently placed at the middle of the shafts to prevent misalignment.

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of plain bearings with antifriction bearings has minimized adjustments for bearing wear and extended the period between knife sharpenings. A multi purpose oil of about 300 SUS viscosity at 100°F. and a multi-purpose grease of NLGI No. 2 grade provide satisfactory lubrication.

Body Makers

The processing steps required to produce single lithographed can body blanks can be considered as auxiliary operations to the actual can making, which starts with the body makers. This also applies to the several operations required to produce the ends, caps, spouts and handles. Formation of the can bodies may be considered as the heart of the operation and care must be exercised to insure maximum production efficiency of the equipment used.

The importance of one of these units in the integrated operation is readily recognized when one considers its throughput of 15,000 can bodies an hour. Single units are designed to make different sizes of round, square and rectangular can bodies.

In spite of the speed at which the body maker operates, the procedure is complicated and the finished product must meet exacting requirements. Each operation is synchronized by take-offs from the main crankshaft. Body blanks are fed to the machine by a metal sheet feeder and are subjected to flexing, slitting and notching operations prior to rolling into the can body. The body seam can be made leakproof either by soldering or welding, or by using an oil-insoluble resinous cement.

The latter is used on one-quart non-refillable motor oil cans, while

soldered seams are used on the larger sized containers due to the greater flexibility of their longer seams. Perfectly square rolling and thorough sealing of body joints are necessary to minimize leaky containers which would be rejected in subsequent test machines.

The same oils and greases used on the feeders and slitters are used in the body makers. The high capacity of these units and the high value assessed to production time makes it very economical to install some type of centralized lubricating system.

The final step in body construction is done on the flangers, which flare the top and bottom one eighth inch of each can body outward to receive the can top and bottom. This is accomplished by forcing flanging dies into both ends of the can body simultaneously. ■

NMDA Announces Convention Program

THE complete program for the 27th annual convention of the National Metal Decorators Association was announced last month. The meeting will be held in the Sheraton Towers, Chicago, Oct. 16-18.

A business meeting, for members only, will open the convention Monday morning at 10:30. It will be followed by a luncheon for members and suppliers, with the first general session scheduled for 2 p.m.

Wyatte F. DeLoache will give the opening address, on the subject "Progress Unlimited." He will be followed by James L. Burns, on the topics, "What Metal Decorators Expect from Their Suppliers."

Michael H. Bruno and some associates from the LTF staff, will conclude the afternoon program with an account of recent research developments at the Foundation, whose laboratory is in Chicago.

The evening entertainment will be sponsored, as usual by the Metal Decorating Suppliers Guild, starting at 6:30. Cocktails will precede dinner and entertainment, in the ballroom.

Tuesday morning will be left open for sightseeing and the afternoon will be devoted to a visit to Reynolds

Metals Co., McCook Sheet and Plate Works, McCook, Ill.

A variety of talks have been scheduled for Wednesday morning and afternoon. George L. McClain will discuss "The Aluminum Story;" Paul O. Blackmore, "Modern Methods for Finding the Needle in the Haystack;" and David H. Luedemann, "Ferrolite Plate."

In the afternoon, Paul T. Mielke will discuss "Operations Research in Metal Decorating;" Albert Materazzi, "Lithography — Some Chemical Principles;" and Ralph C. Rosecrance, "The Metal Decorator's Challenge."

The annual reception and banquet will be held Wednesday evening.

Once again, the Suppliers Guild will be host at a hospitality room which will be open Sunday from Noon to Midnight, Monday and Wednesday from 9 a.m. to 5 p.m. and Tuesday from 9 a.m. to 11 p.m.

Harold W. Lee, former NMDA president, is convention chairman.

DeSoto Names Missar

R. R. Missar has been named product manager for metal decorating and coil coatings by DeSoto

Chemical Coatings, Inc., Chicago.

Mr. Missar has been with DeSoto since 1947, serving in a number of technical and sales positions. Most recently he was a technical service representative at DeSoto's Illinois Division in Chicago, working with container and coil coating accounts.

He will coordinate DeSoto's technical and marketing activities in the areas of metal decorating and coil coating. And will now be located at the Company's Executive Offices in Chicago.

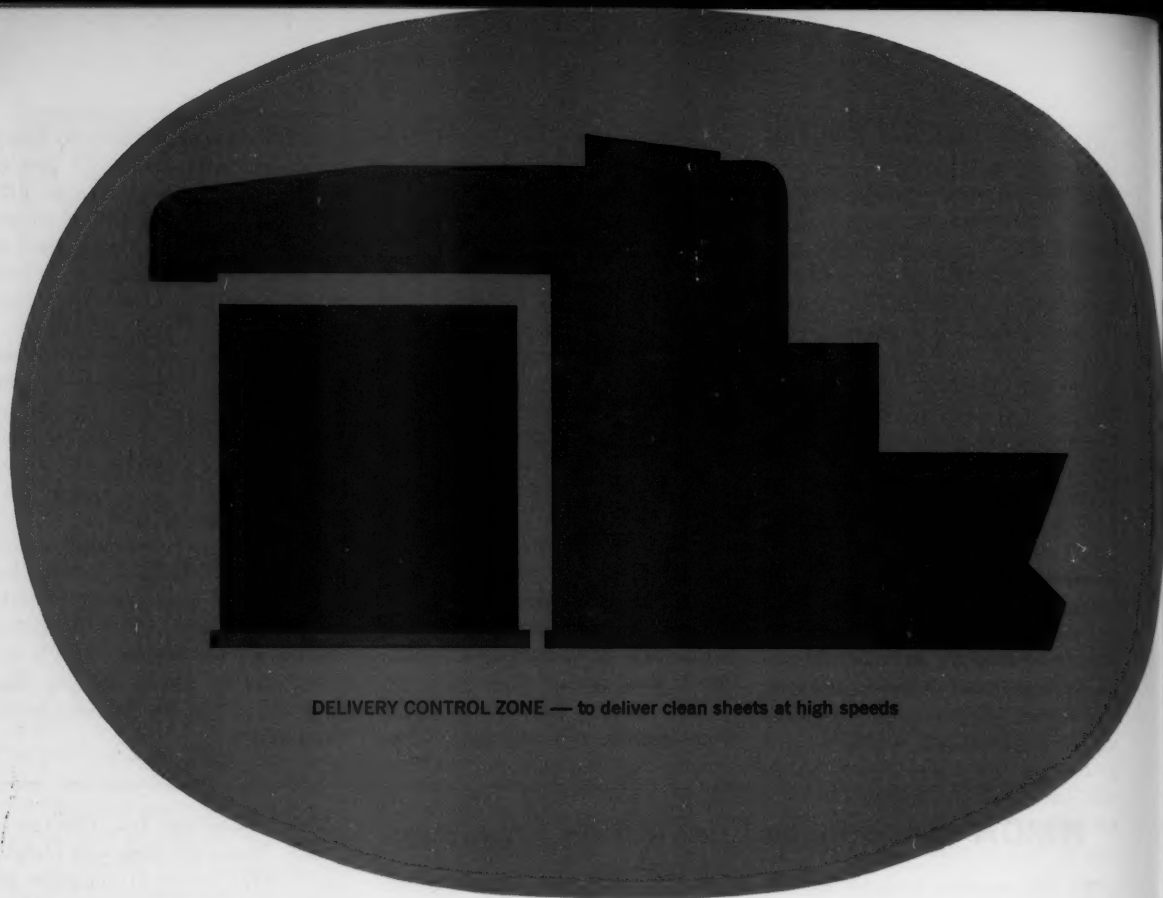
McCauley Joins Rheem

Robert McCauley has joined the metal decorating department of Rheem Manufacturing Co. He formerly served with Crown Cork & Seal Co.

Crown Plans Merger

Directors of Crown Cork & Seal Co., Philadelphia, and its subsidiary, Crown Cork International Corp., last month reached an agreement on terms for a merger.

Terms call for Crown Cork & Seal to exchange 1½ shares of a new \$2 cumulative dividend convertible preferred stock plus one-quarter share of common stock for each share of Crown Cork International's Class A stock.



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In each of four key zones, Harris design elements "sense" and respond quickly to variations in materials, to changes in operating conditions. Factors that cause down time and affect quality are under control every inch of the way.

This is Harris *Control Zone Design*.

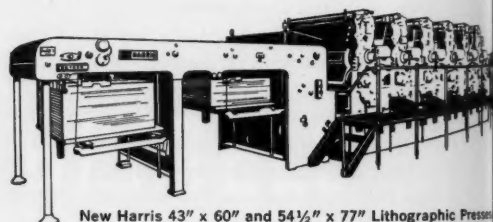
It will keep your next press up to date for years to come. Ask your Harris representative to tell you about the Control Zone features—important reasons why a man does his best work on a Harris.



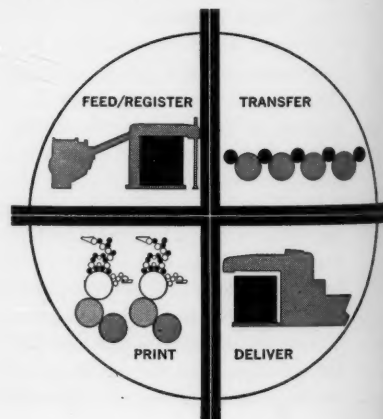
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NEW YORK

Annual Picnic Set

The New York Litho Club will hold its annual picnic on September 16 at Plattedeutsch Park, Franklin Square, Long Island. Feature of the program will be the club's annual soft-ball championship game. Other sporting events will also be held.

After the evening meal, there will be a short business session, after which the door prize and prizes won in the sporting events will be awarded.

Reservations and tickets may be obtained from Richard Roes, 67 Titus Ave., Carle Place, Long Island. Guests, as well as club members, are invited.

TWIN CITY

Talk On Color Techniques

At the August meeting of the Twin City Litho Club, Ray M. Michel, divisional manager of the Verd-A-Ray Corp., gave a talk entitled, "Color Is How You Light It."

In his talk, Mr. Michel said, "In today's world of color, the manufacturer is paying more attention than ever to make sure that his adopted colors are accurately the same from run to run, batch to batch, and he uses very special 'true north white' lighting to achieve his goal."

At the September meeting, William E. Murphy and Norman Provan, of Ideal Roller Co., will address the club on new developments in the press roller field.

DALLAS

Southwestern Litho Toured

The Dallas Litho Club held its July meeting at the Southwestern Lithographic Co. The firm's officers, Mr. Van Es, president; J. H. Webb, Jr., executive vice president; Douglas Perry, vice president; and Edward Golf, vice president, served as a panel for a question and answer session and later conducted a tour

LITHO CLUB NEWS

'Hazards and Challenges' Is Theme Of 1st Annual Mid-Atlantic Clinic

UNDER sponsorship of the Washington Litho Club, a two-day litho clinic, entitled "Hazards and Challenges in Lithography," will be held in Harding Hall, Government Printing Office, Washington, D. C., on September 22-23.

The Friday program will cover health and safety hazards, including fire hazards and prevention. The featured speakers will be Dr. J. Q. Gant, of George Washington U., who will discuss chemical hazards; L. A. Littman, of Lord Baltimore Press, speaking on shop safety; and J. C. Robertson, of the University of Maryland, discussing fire hazards. Dinner will follow, after which a panel, headed by Robert J. Lefebvre, will answer questions on the subjects discussed.

An all-day litho clinic will be on

the program for Saturday. Short talks, illustrated by slides, will be presented on a variety of subjects. Among the persons scheduled to speak, and the subjects they will discuss, are Walter Conway, of Conway & Associates, copy preparation; Earl Atwood, of State Service; photography; R. V. Hancock, of Sauls Litho, stripping; Robert Luciani, of Haynes Litho, platemaking; Frank Frazzano, of Sauls Litho, small offset presses; Elmer Smith, of Geological Survey, large offset presses; and Charles Cook, of Haynes Litho, web-offset presses. In the afternoon, round table discussions are scheduled, at which specific trade problems will be examined.

Additional program information may be obtained from J. Stuart Rich, 2108 Hermitage Ave., Wheaton, Md.

through the plant.

Mr. Van Es, a native of Holland and resident of the U. S. for the past 11 years, gave a brief description of the lithographic industry in The Netherlands. In his talk he said that, although the average Dutch worker has to work longer hours to obtain a weekly wage equal to that paid in the U. S., he doesn't have the pressure to produce.

"In addition, the Dutch union has a different set of objectives from the American union. It is concerned mostly with education and learning."

He went on to say that Dutch unions have the same objectives as our litho clubs. "The student of li-

thography in Holland does a day's work and then goes to school from six to ten o'clock each evening for six years."

After some comments on process color and the problems encountered in making separations and dot etching, the group toured the plant. The camera department at Southwestern is fully equipped and includes a new 31-inch process camera. The stripping and platemaking department is equipped to handle work up to 72", and includes a Rutherford Photo Composing machine. In the proofing department there is a Mailander 29 x 44" offset proof press, imported from Stuttgart, Germany.

KANSAS CITY

Silver Pins Awarded

Marking its first anniversary, silver membership pins were recently awarded by the Kansas City Litho Club to president Allen Lilja, of Art-Lithocraft; Secretary-treasurer Robert Schaeffer, of Krug Art Litho, Inc.; and Herve Surrey, of Graf-Ramic.

The Kansas City club enjoys support from members in the metropolitan area, as well as from the neighboring cities of St. Joseph, Mo., and Topeka, Kans.

CINCINNATI

Fall Schedule Announced

Cincinnati Litho Club has announced program plans for its September and October meetings. Edward F. Koren, central district manager of Litho-Plate, Inc., will speak at the club's Sept. 12 meeting, to be held in Finneytown Inn. He will discuss and demonstrate the Harris Alum-o-Lith presensitized plate. For the first time in the club's history, wives of the members will be invited to a meeting. This "first" will be held on Oct. 10. Scheduled speaker is E. C. Lindsey, manager of employee relations at the Gulf Oil Corp., Cincinnati division.

More than 1,000 persons attended the club's annual family picnic, held August 12 at Champion Paper & Fiber Co.'s, Thomson Park, Hamilton, O.

Japanese Show Set

Sesga-61, an international show of equipment and supplies for the graphic arts, will be held Oct. 9-13, at Tokyo International Trade Center.

In the past, the annual show presented only equipment that had been manufactured in Japan. This year, however, trade officials have reported that many products made in European countries will also be exhibited.

Additional information on the show may be obtained from Insatsu Gakkai Shuppanbu 4, Ginza-5, Chuo-ku, Tokyo, Japan.

Is Your Litho Club Getting Publicity?

IS your Litho Club getting all the publicity it should in MODERN LITHOGRAPHY? Do you have a regular correspondent sending in news items and photos of club programs and social activities? Many clubs do, and they are rewarded with good coverage on these pages month after month. Others have sporadic or non-existent publicity programs.

If your club is one of the former, keep up the good work. If you haven't been noticing writeups of your club activities, however, how about appointing a correspondent at your first fall meeting, to remedy the situation for the coming year.

As a help to him, here are some tips on preparing material for MODERN LITHOGRAPHY:

1. Type your article or notes, double-spaced, on one side of a sheet of paper.
2. Include the name of the club, the date of the meeting or social event, complete names (no nicknames, please) of speakers, new members, officers, committee heads, etc.
3. Rather than just giving the title of the talk, along with a comment like "it was thoroughly enjoyed by all," try to take down a few direct quotes from the speaker.
4. Include good black and white glossy photos, when available, being sure to identify all persons on the back (use soft pencil) or on an attached caption.
5. Try to have your material in our hands by the 15th of the month preceding the issue. Best general rule is to mail it *a day or two* after your meeting, to be sure to get full coverage in our next issue.
6. Mail your article (or notes) to the Editor, MODERN LITHOGRAPHY, Box 31, Caldwell, N. J.

Obituaries

Arthur A. Goes

Arthur A. Goes, chairman of the board of Goes Lithographing Co., Chicago died in July at the age of 74. He had been president of the Goes Co. from 1933 to 1945.

Lawrence E. Trame

Lawrence E. Trame, 80, retired treasurer of the U. S. Printing & Lithograph Co., Cincinnati, died Aug. 9, following a short illness. Joining the firm as an office boy in 1898, Mr. Trame was elected treasurer of the company in 1925, a position he held until his retirement in 1960.

William E. Joseph

William E. Joseph, 83, associated with Central Lithograph, Cleveland, O., for more than 35 years, died July 20.

John W. Kirkpatrick

John W. Kirkpatrick, 73, director, vice president and secretary of The

Chandler and Price Co., and director and treasurer of Reliance Gauge Column Co., both of Cleveland, died in July while enroute home from his summer home in Howdenville, Ontario, Canada.

Widely known throughout the graphic arts field, Mr. Kirkpatrick was also a director of the National Printing Equipment Association, and a member of both the Cleveland Club of Printing House Craftsmen and the Printers' Supplymen's Guild.

George M. Rogers

George Mills Rogers, 88, for many years a printing broker for the George M. Rogers Co., Boston, died August 6. Mr. Rogers was a resident of Milton, Mass.

Irvin L. Atherholt

Irvin L. Atherholt, 44, former lithographer for McCandlish Lithograph Corp., Philadelphia, died August 10.

John P. Gilligan

John P. Gilligan, a retired employee of Allen, Lane & Scott, Philadelphia, died August 14 in Misericordia Hospital. He was 77.

Eugene E. Schweitzer

Eugene E. Schweitzer, 48, died July 18. Mr. Schweitzer had been with the Oxford Paper Co. for 24 years.

Robert J. McKain

Robert J. McKain, 80, retired executive vice-president and treasurer of the McCandlish Lithographic Corp., Philadelphia, died in July at Lan-
euan Hospital.

John W. Reid

John W. Reid, 68, a member of the board of directors of the Mergenthaler Linotype Co., Brooklyn, N. Y., died August 16 after a long illness.

Brevities

EDWIN ROTH, general service manager, American Type Founders, Elizabeth, N. J., was recently awarded a plaque by the American Management Association in recognition of his service as an active member of the Divisional and AMA Planning Councils.

VINCENT B. MORRISON, JR., has joined Photon Inc., Cambridge, Mass., as engineer and field representative in the sales division.

PERMACEL, NEW BRUNSWICK, N. J., has announced the appointment of Robert B. Cook as product manager, Specialty Paper Products.

MONARCH PRINTING & LITHOGRAPHING Co. has purchased one half acre on Barton St., Hamilton, Ontario, where it will construct a \$50,000 building, scheduled for completion in October.

EUREKA SPECIALTY PRINTING Co., Scranton, Pa., has recently acquired interest in Presto-Ohio and Presto-California, an adhesive paper company with offices in Miamisburg, O., and Glendale, Calif.

THE ILLINOIS ASSOCIATION of Young Printing Executives have elected Monroe P. Roth, Bowers Printing Ink Co., president of the organization.

JOHN H. HUSS, executive vice president and secretary of Edwards and Deutsch Lithographing Co., Chicago, recently celebrated his 50th year with the firm. He joined the company in 1911 at the age of 19.

EDWARD H. SUNDERMANN, president of Progress Lithographing Co., Cincinnati, has been elected president of Junior Achievement of Greater Cincinnati, Inc.

STANFORD ENGINEERING Co., Salem, Ill., has announced the appointment of Fred G. Braun as district sales manager of the Grand Rapids, Mich. territory, and John W. Bell, manager of the Los Angeles territory.

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Register and Repeat is an exclusive nuArc feature that saves you time and guarantees accuracy of duplicates and make-overs. Simply set the stops that are standard equipment (six on front bar and six on side bar) for your original press sheet, press or bindery layout sheets. If it is necessary to make more than one copy, you are sure of duplicating your originals quickly and with perfect accuracy with the pre-set stops as your guide. As an added convenience, the bars can be removed and stored indefinitely with the stops in position. Extra bars and stops are available.

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160 Meadowcroft St.
Lowell, Massachusetts
Glenview 2-7542

Rexon Corporation
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Los Angeles 15, Calif.
Richmond 9-1031

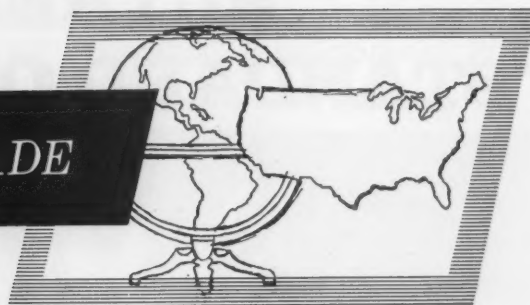
G.B.W. Inks, Ltd.
440 Birchmount Rd.
Toronto 13, Ont., Canada
OXford 9-1171

G.B.W. Color Co., Inc.
10th & Market Streets
Camden, New Jersey
WOodlawn 3-5665

Offset Blankets by:

Wm. Recht Co.
50 Church St., N. Y. C.
COrtland 7-8395

NEWS about the TRADE



Counsel Asks NLRB Injunction Against Four ALA Locals Pending Action on LPNA Charges

THE general counsel of the National Labor Relations Board late last month asked the NLRB to file an injunction against ALA and four ALA locals until final action is taken by the board on charges filed by the LPNA.

The injunction request was filed in the U. S. District Court for the Southern District of New York.

The petition alleges that certain clauses in contracts between Locals 4, 7, 11 and 45, Amalgamated Lithographers of America, and the employers with whom they negotiated, constitute "hot cargo" clauses which violate the Landrum-Griffin amendments of the National Labor Relations Act.

The clauses include the "representation" or "recognition" clause, the "trade shop and outside work" clause and the "no transfer of equipment" clause.

The action was precipitated by charges filed by the Lithographers and Printers National Association, alleging a violation of Section 8 (e) of the National Labor Relations Act.

According to LPNA, "The general counsel apparently has selected the contracts between the four locals and the respective employers as representative of the contracts throughout the country, because these contracts did not present some of the technical legal problems existing insofar as other contracts are concerned, which were executed more than six months prior to the time the charges were filed."

Although the general counsel has limited his petition for an injunction to these contracts, he also asked the court (on Aug. 21) to bar the union

from requesting similar clauses in any other locations.

LPNA stated that "this action satisfies the object of LPNA to protect all its members from pressures to execute comparable clauses."

A complaint and notice of hearing was issued Aug. 25 by the NLRB. The case is set for a hearing on Sept. 18 before a trial examiner of NLRB.

The LPNA unfair labor charges were filed on June 6. The action was brought against the ALA, and not against any local, thus making it a national issue. LPNA said its action "was instituted solely for the purpose of resolving the legality of the so-called 'hot cargo' clauses on a national basis.

LPNA pointed out that, although NLRB found, in San Francisco and Miami, that certain of the "hot cargo" clauses were illegal, and that strikes to force the employers to sign

(Continued on Page 152)

Garvin Press Purchased

Purchase of Arthur J. Garvin Press, Inc., New Rochelle, N. Y. has been announced by Allied Paper Corp., Chicago. In addition to New Rochelle, the acquired organization has plants in Denison, Tex., and Danville, Ky.

Garvin will be operated as an autonomous division and will continue to market its products through a nationwide group of independent business forms dealers. Both Arthur J. Garvin, president, and David Garvin, executive vice president, will continue to manage operations.

Brett Plant Closed

The Long Island City plant of Brett Lithographing Co. was closed last month and its facilities combined with the U. S. Printing & Lithograph plant in Mineola.

Brett, part of the giant Diamond-National printing and packaging network, will continue to function as a wholly owned subsidiary of Diamond-National with its "own identity and its own sales staff," the company told ML.

U. S. explained that the physical facilities were combined to make a more economical operation, with complete printing, lithographing and finishing departments in the huge one-floor U. S. plant.

Added to the U. S. equipment were two four-color presses, a number of smaller presses, cameras and other equipment from Brett. It was reported that "the bulk of the supervisory personnel are being moved to Mineola in similar posts."

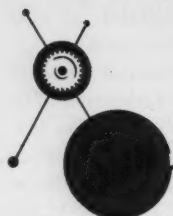
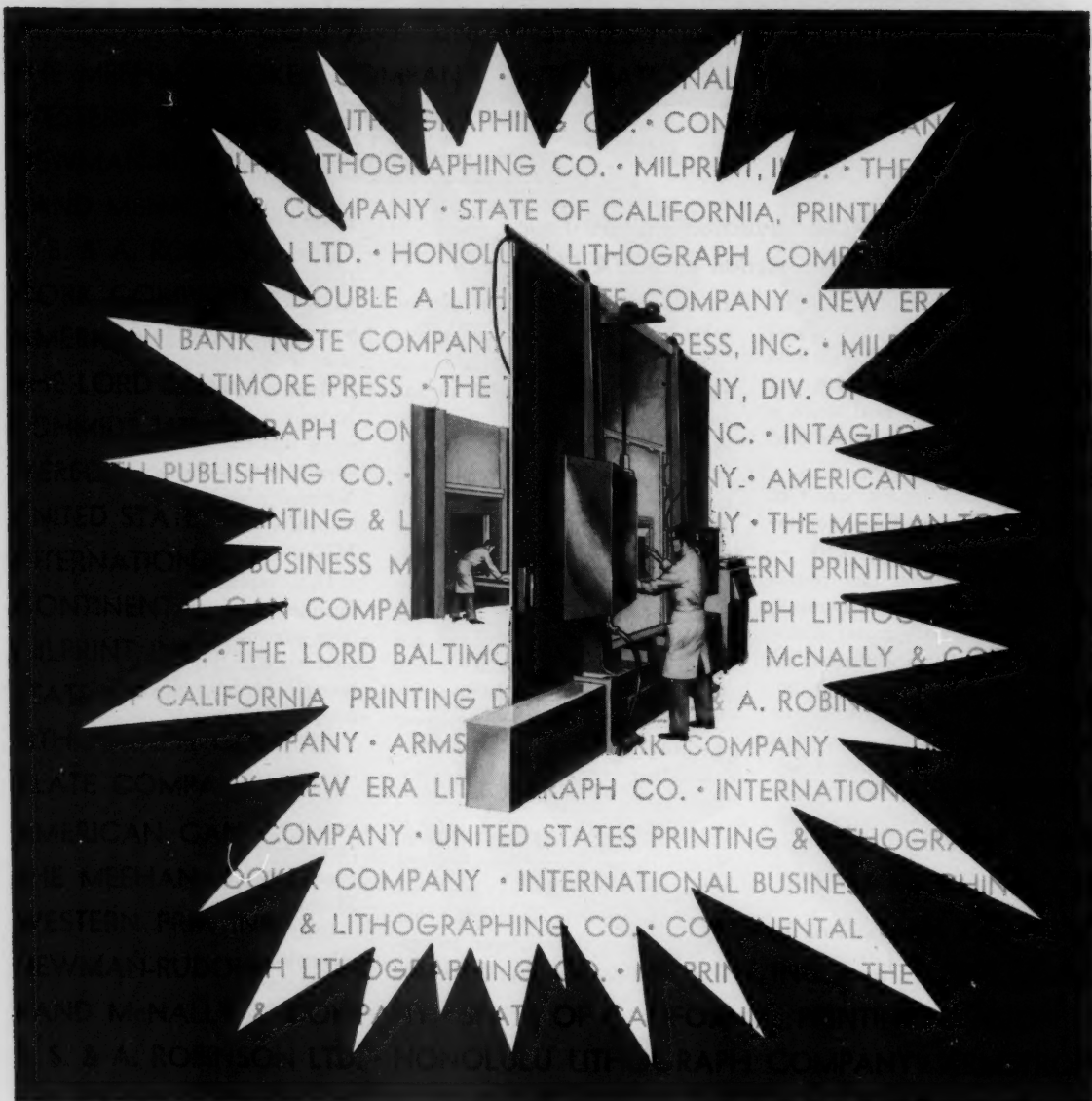
Brett specializes in advertising lithography, including booklets, brochures and envelopes. U. S., a division of Diamond-National, concentrates on packaging, labels and displays. Paul Goodyear continues in charge of the Brett eastern sales staff.

U. S. is also building a 50,000 square foot warehouse in Long Island. The building is scheduled for completion near the end of the year.

The Diamond-National network also includes Forbes Lithograph Mfg. Co., Gardner Board & Carton Co., McCandlish Lithograph Co., (which on July 1 was merged with Forbes at Chelsea, Mass.) and Diamond Match Co., as well as a molded-packaging division.

(Continued on Page 152)

RUTHERFORD "STANDARD OF ACCURACY"



Customer satisfaction through superior product performance has made Rutherford the "standard of accuracy" in the lithographic industry. The roster of Rutherford clients—a composite of the finest lithographers in the world—and the advanced engineering

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To Print Playing Cards

Greeting card manufacturers soon will become increasingly more active in the playing card business, according to an article in the Aug. 17 issue of *The Wall Street Journal*. According to the news article, "greeting card makers soon will be bidding for a share of the annual \$30 million playing card business."

Hallmark, Inc., Kansas City, largest of the greeting card producers, is scheduled to market a new line of playing cards in a few months. The report indicated that both American Greeting Corp., Cleveland, and Gibson Greetings, Inc., Cincinnati, "are likely to follow suit soon." (At press-time, ML had received no comment from several greeting card firms on their plans, if any, to move into the playing card business.)

Among the firmly entrenched producers of playing cards are U.S. Playing Card Co., the largest, Brown & Bigelow, Western Publishing Co. (marketing through Whitman Publishing Co.), Arrco Playing Card Co., and Kem Plastic Playing Card Co.

Brown & Bigelow has for 30 years been a producer of cards as an advertising specialty item.

Robert E. Gray, vice president of Stancraft, like B & B a division of Standard Packaging Corp., told ML "the proposed entry of greeting card manufacturers into the retail playing card field makes good marketing sense. Stancraft itself led the way by launching a complete line of retail playing cards last June." The cards are produced by the manufacturing facilities of B & B.

"It was inevitable that greeting card manufacturers should recognize the consumer opportunity that we spotted a year ago," he added. "These companies possess established distribution and brand names, and should have little difficulty in entering the market."

Stern Names Delone

Frank X. DeLone has been appointed sales manager for Edward Stern & Co., New York and Philadelphia printers. Mr. DeLone joined Stern in March, 1961, as assistant to the president.

ALA Sponsors Housing Development Plan



Artist's conception of proposed \$250 million Litho Central City, a housing development planned by New York Local 1, ALA, on west side of Manhattan.

LOCAL 1, ALA, announced last month that it plans to sponsor a \$250 million housing development over the New York Central Railroad freight yards on the west side of New York City.

The proposed project, to be called Litho Central City, would provide housing for 25,000 persons and would be erected on a 35-acre site extending from 60th to 70th Sts. Air rights over the N. Y. Central's trackage in this area would be leased by the union from the railroad.

Envisioned as a self-contained community with schools, and recreational and commercial facilities, the development would include nine buildings. Three would be 41 stories, and six would be 47 stories high. They would be the tallest apartment houses in New York.

Edward Swayduck, president of Local 1, said the project would be financed through Federal, state and city assistance programs which would offer tax abatement benefits to potential builders. He said that some of the money would come from the union's \$30 million pension fund.

Rentals in Litho Central City would range from \$26 to \$36 a room on a monthly basis. It was reported

that the project would include both cooperative and rental housing units.

Its sponsors said the proposal has been under study by various city departments for the past year and a half and that, depending on final approval from these agencies, construction might begin next spring.

The deck on which the buildings would rest would be the same height as West Side Highway and would be fully landscaped. Mr. Swayduck said the development would contain housing units for elderly persons and 200 apartments for artists would be included.

C. A. O'Brien Joins Levy

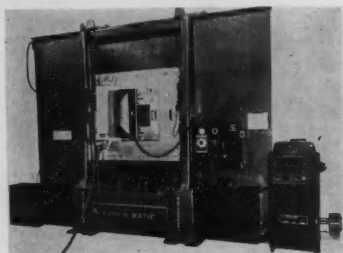
C. A. "Connie" O'Brien last month joined Max Levy & Co., Inc. and its affiliate, the Repro-Art Machinery Co., Philadelphia, as sales manager for graphic arts products.

Mr. O'Brien will be in charge of sales, advertising and dealer activities for the company's expanded line of graphic arts equipment, including the new series 6-K cameras. The company also makes platemaking equipment.

He was formerly connected with Lanston Monotype Co., and before that with MacBeth Arc Lamp Co.

Parthenon Ups Capacity

Marking a major advance in multi-color offset printing in the South, Parthenon Press, printing and binding division of the Methodist Pub-



Ruth-O-Matic Platemaker, capacity 5½ x 6½, was recently installed in plate making department of Parthenon Press, Nashville, Tenn.

lishing House, Nashville, recently completed installation of a five-color, 54½ x 77", Harris offset press and with it, a Ruth-O-Matic (capacity 5½ x 6½') platemaker in addition to another whirler in the firm's plate making department.

One of the two major jobs that will consume most of the available time of the new press and plate making equipment will be the production of the eight-page, color section of the Methodist Church's family magazine, *Together*, a monthly, with a circulation of more than a million. Although edited in Chicago, it will hereafter be completely printed, bound, and mailed in Nashville.

The second multi-colored job for the Harris press will be the printing of church bulletins, with 80,000,000 being produced during the year ending June 1st, 1961. These bulletins were previously printed 20 to a sheet on one of the two 42 x 58" two-

color Harris offsets already in operation in the Parthenon plant. The 54½ x 77" sheet on the five-color press will carry 32 bulletins, and thus complete the job in one time through at a higher rate of speed. This is expected to lower production costs considerably.

After January 1, 1962, with layout and art copy already in preparation, all the Methodist bulletins will be four-color, with a fifth color available for a border around the front page design where desired.

Court Upholds 3M Patent

On July 28, the U. S. Court of Appeals at Denver, Colo., made final its decision that the Minnesota Mining & Mfg. Co. patent on pre-sensitized lithographic plates is valid and was infringed by Bewal, Inc., Wichita, Kan., in its sales of plates made by Polychrome Corp., Yonkers, N. Y.

The Court of Appeals for the Tenth Circuit has denied Bewal's petition for a rehearing in the case. The ruling reaffirmed a lower court decision forbidding Bewal from selling the plates.

Two other infringement suits based on this patent are presently pending before the U. S. District Court at Chicago.

Lanston Buys Texas Firm

Lanston Industries, Inc., Philadelphia, on July 28 announced the acquisition of the assets of Universal Mono-Tabular Corp., Dallas, Tex., and its subsidiary, Bro-Cast, Inc. The Texas firm makes strip casting machines.

PIA Public Relations

John Jay Daly has been appointed Director of Public Relations for the Printing Industry of America, Inc.

Francis N. Ehrenberg, PIA's president, in announcing the appointment during the midsummer meeting of the association's Executive Committee said, "This will enable PIA to develop to the fullest direct lines of communications with the many interests both inside and outside our growing industry. It will enable PIA to better serve the varied and the common concerns of the membership which represents all phases of the letterpress, lithographic, gravure and allied industries."

Before joining PIA, Mr. Daly was a public relations account executive in the Washington office of Ketchum, MacLeod and Grove.

Fox River Awards Printers

Twelve commercial printers have been named by Fox River Paper Corp., as winners during the first quarter of the company's Graphic Excellence Awards competition, a program initiated by the firm to reward printing skills in the production of business stationery.

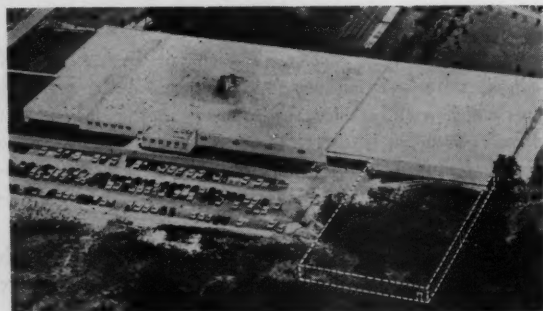
The winning printers, which were selected from 100 entries, are Wetzel Brothers, Inc., Milwaukee; Semco Color Press, Inc., Oklahoma City; Raynar Lithographing Co., Chicago; Creative Press, Inc., Evansville, Ind.; Roncka Bros., Omaha; Rohrer & Jeffries Co., Seattle; G. C. M. Lithographers and Poertner Lithographing Co., Denver; Jeffries Banknote Co., Los Angeles; Heinbuecher Business Service, Clayton, Mo.; Bennett Printing Co., Dallas and Michigan Lithographing Co., Grand Rapids.

Optimist Mag. to Web-Offset

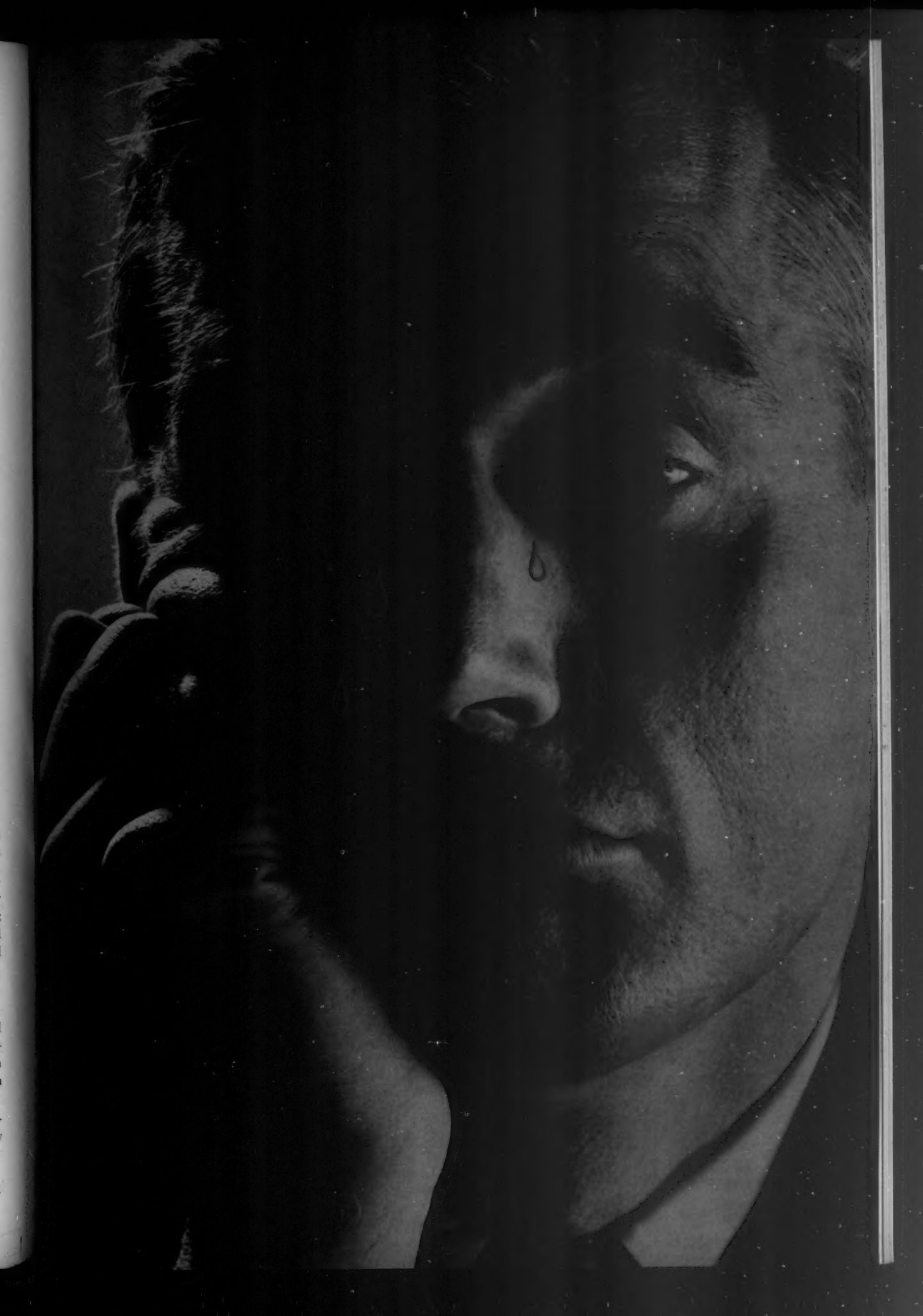
The *Optimist Magazine*, official monthly publication of Optimist International, will make the switch from offset to web-offset printing with the November, 1961 issue.

The magazine's circulation is 75,000. It will be web printed by Mendle Printing Co.

Standard Expands Mt. Healthy Plant

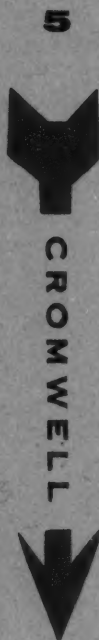


Standard Publishing Co. of Cincinnati, is building a 30,000 square foot addition (shown within the dotted lines) to its 18,000 square foot plant in suburban Mt. Healthy, O. The addition is scheduled for completion early next year. It will be used primarily for storage.



“CRYING

won't bring back
my lost press time!



From now on I'll use this CROMWELL
Offset Packing with the caliper
plainly marked on every sheet!"

Who wouldn't weep if he got the wrong caliper packing every time on a
rush make-ready (and aren't they all!)?

It's the sort of thing that can never happen with this Cromwell Offset
Packing. The caliper is printed plainly every 10 inches on every roll
or sheet. There's an arrow, too, every 10 inches, showing the grain
direction. You can't put Cromwell Offset Packing on the wrong way.

Cromwell gives you other money-saving advantages, too. The pack-
ing is specially treated to prevent slip. It can't creep under the blanket.
Uniformity of thickness is unconditionally guaranteed. The hard, firm
surface won't thin out or "mush down" on long runs.

Sheets are supplied tailor-made to the pressman's individual speci-
fication to avoid waste of time, labor and paper in trimming so-called
stock sizes to a particular dimension.

*This Cromwell Offset Packing is 5 mil. Offset Packing and Tympan are
available in calipers .002 to .010, also .012 and .015 in minimum quan-
tities of one roll or 500 sheets cut to customer's specifications.*



Cromwell paper company

180 N. Wabash Avenue • Chicago 1, Illinois • DEarborn 2-6320

Manufacturers of: Papers (Impregnated • Coated • Laminated • Reinforced • Flexible)
Bags • Sacks • Liners • Covers (Single and multiwall construction, using all types of
material to carry, cover or protect all types of products).

Please send information on Cromwell Offset Packing.

1 2 3

Name _____

Title _____

Company _____

Street _____

City _____

Zone _____

State _____

Lehigh Litho Expands

Lehigh Lithographing Inc., Bethlehem, Pa., has announced plans to build a modern plant in a new industrial park in that city. Occupancy is scheduled for early fall, 1962.

Gordon J. Allan, vice president and general manager of Lehigh, said the new building is part of the firm's general expansion program. The company now employs 35 persons. When it moves into the new buildings, the employment force will be increased to 50.

The company began operations in Bethlehem in 1954. Since that time, its annual business volume has increased from \$30,000 to over half a million dollars.

Lehigh Lithographing specializes in the printing of advertising and direct-mail material.

Education Projects Planned

New projects were approved in the field of printing education by members of the International Graphic Arts Education Association, during its 36th Annual Conference on Printing Education, held at Ferris Institute, Big Rapids, Mich., during the week of July 30.

More than 250 persons from 23 states and Canada attended the conference. Plans for the following projects were made:

1. To utilize aptitude tests to select students for vocational and technical printing courses.
2. To develop a national standardized series of achievement tests for vocational printing course seniors and to issue special achievement certificates.
3. To publish new suggested outlines for courses of study covering the entire field of graphic arts education, including photography, chemistry, physics, electronics and mathematics.
4. To expand Printing Education Week programs in the schools.
5. To publish a directory of more than 3000 graphic arts and printing teachers.
6. To publish a history of the graphic arts education movement in the U. S.

Plans were also approved for the 1962 conference, to be held at West-

ern Washington College of Education, Bellingham, Wash. Richard J. Epp, of Riverside City Schools, Riverside, Calif., was elected president of the association.

Johnston Names Officers

Harry T. Gardner has been elected vice president and Albert B. Fall vice president-sales of William G. Johnston Co., Pittsburgh, Pa.

In addition, John J. Maloney was elected secretary, a post formerly held by Mr. Gardner. Reelected as officers were Harry M. Fritz, president; C. M. Pinkerton, treasurer; and William Merry, assistant secretary.

All members of the board were re-elected. They include Hugh C. Armstrong, president, Williams and Com-



A. B. Fall

H. T. Gardner

pany, Inc.; John Gibson, III, president, McKinney Manufacturing Company; Robert Munroe, III, attorney; Lester K. Wolf, partner, Tener, Van Kirk, Wolf & Moore; and Harry M. Fritz and Harry T. Gardner.

Diamond National Moves

Diamond National Corp. recently moved its operations to 733 Third Ave., New York, where it occupies four floors of a 24-story building.

William H. Walters, president of Diamond National, reports that the new location has enabled the company to centralize its operations, bringing together 350 employees who had been scattered through half a dozen offices in and around Manhattan.

Also located in the building is the company's U. S. Printing & Lithographic Division, which was formerly located at 575 Madison Ave.

Mr. Walters is a past president of LPNA and the Metropolitan Lithographers Association. He has been president of Diamond National since Sept., 1959

DMAA Convention Set

A talk on Russian methods of group persuasion, a discussion of direct mail practices in Japan, South Africa, the Benelux Countries and Canada, and a panel discussion of direct mail design by 10 of the nation's top art directors, are among the features on the program of the 44th Annual Convention of the Direct Mail Advertising Association.

The convention will be held at the Statler-Hilton Hotel, New York, from Oct. 10-13. In addition to discussion meetings and panel sessions, the convention will present a 100-booth exposition which will display the work of various companies affiliated with the direct mail field.

Changes At Crescent Ink

Crescent Ink, Inc., St. Louis, has announced that Charles J. and Joseph F. Kelly, Jr., have resigned from the firm. Both men had been with Crescent and its predecessor company, Joseph F. Kelly, Inc., for approximately 35 years. At the time of resigning, Charles was a vice president and director, and Joseph was a salesman.

Shortly after announcing the Kelly brothers' resignation, the company announced the following appointments:

Oliver J. Ogle, formerly with Milprint-Overseas, Inta Roto, and Continental Can, has been named general plant manager and a vice president and director of the company; and Joseph Ambs, previously with the firm's parent organization, Crescent Ink & Color Co., Philadelphia, has been named assistant plant manager.

Fontes-Abbey Merger

Abbey Press and Fontes Printing Co., both of Oakland, Calif., have merged to form Fontes Abbey Press, Inc. The new organization is conducting operations in the Fontes plant, located at 777 W. Grand Ave. The firm operates both letterpress and lithographic equipment.

Andre Fontes has been named president; William N. Morrison, vice president; and Bettis M. Shaw, administrative vice president.



**New Roebling Wide Width Tempered Spring Steel makes the most of a good thing
... (your money, for instance!)**

You count your profits in the number of holes in your scrap. And spring steel that doesn't measure up to the most good parts per inch just isn't the right steel for you.

That's why everybody's talking about new Roebling tempered, cold rolled spring steel. Comes in *any* width up to a full handspan wide. $8\frac{3}{8}$ inches, that is, by .005 to .062 inches thick. Think how use-

ful that unique extra width can be in getting extra blanks from a length of steel! The thickness is consistent, too.

Now pick a finish — any finish — blued, straw, or bright — plain or ground, Roebling's got it. Buy Roebling Cold Rolled Spring Steel and you get uniform excellence in temper and finish. Delivery? No problem at all. Get full facts and figures

by writing Roebling's Wire and Cold Rolled Steel Products Division, Trenton 2, New Jersey.

ROEBLING



Branch Offices in Principal Cities
John A. Roebling's Sons Division
The Colorado Fuel and Iron Corporation

**A NEW, COMPLETELY RESTYLED
PAPER HELPS ROEBLING
STEEL SPRING FROM THE PAGE**

Roebing's story was the temper and finish of its cold rolled spring steel. The message takes on added impact with the use here of new Sterling Print-Gloss, *Snowtone*.

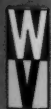
This new stock is the product of extensive research. It has been completely restyled to reflect modern consumer color trends and thus deliver printed matter with greater impact. And its brightness has been increased for even greater cleanliness and clarity.

The level, glossy surface of this stock permits every subtlety in color reproduction—helping the Roebing picture to portray nuances of strength and resilience. The printed message invites readership, thanks to the paper's brilliant whiteness. All these advantages cost you no more.

This printed insert offers you proof that the new *Snowtone* style of Sterling Print-Gloss provides outstanding value! We suggest you prove it to yourself with a trial order if you have not already done so.

Roebing Spring Steel inserts were prepared by Hazard Advertising Company, Inc. They were printed on Sterling Letterpress Enamel 25 x 38, 100# basis, by Ogden Printing Company, New York. The job was run 8 up on two 2-color Miehle 41's. Presses ran in tandem, with color sequence red and black, and yellow and blue.

Call on your West Virginia representative to demonstrate how our complete line of coated and uncoated papers can add impact to your sales message. He will also explain how you can benefit by our modern, direct sales policy and our technical and research facilities. Write: 230 Park Avenue, New York 17, N.Y., or contact a sales office listed below.



**West Virginia
Pulp and Paper**

**FINE PAPERS DIVISION
COMMERCIAL PRINTING PAPER SALES**

CHICAGO FR 2-7620	NEW YORK MU 6-8400
DETROIT DI 1-5522	CINCINNATI RE 1-6350
PHILADELPHIA LO 8-3680	PITTSBURGH CO 1-6660
SAN FRANCISCO GA 1-5104	

In Baltimore, Cleveland, Los Angeles, Milwaukee, Minneapolis
St. Louis, St. Paul, ask operator for Enterprise Service.

**This insert printed
on Sterling Print-Gloss,
Snowtone, 25x38, 100#**

this is
new
Sterling Print-Gloss,
Snowtone

Wisconsin GAA Exhibit Scheduled

THE largest exhibit of graphic arts equipment and materials ever assembled in Wisconsin will be displayed Nov. 9-11, as part of the March of Progress Exhibit and Conference, sponsored by the Graphic Arts Association of Wisconsin. In addition to the exhibit, litho and letterpress clinics, an artwork forum, and a management conference will be conducted.

The exhibit, to be held at Milwaukee's auditorium, will include presses, cutters, folders, bindery equipment, litho equipment, cameras, chemicals, plates, paper and other supplies. More than 75 manufacturers and distributors, representing almost every major producer of equipment for the graphic arts field in the United States, will display equipment at the show.

According to Gregg Drow, Quality Press, Milwaukee, who is general chairman of the event, many exhibitors have expanded their displays to two and in some cases four booths because of the success of the 1956 March of Progress show in Milwaukee.

Invitations to 20,000 persons in Illinois, Michigan, Minnesota, Indiana, Iowa, Ohio and Missouri were extended by the committee.

As a special exhibit, the GAA of Wisconsin, in celebrating its 75th Anniversary, has set aside a block of booths for a display of equipment used in the Graphic Arts Industry 75 or more years ago. Other exhibits of special interest will be presented by the Education Council of the Graphic Arts Industry, Inc., Research and Engineering Council of the Graphic Arts, and award winning exhibits by the Lithographic National Association and the PIA/Miller Printing Award Competition for printers and lithographers.

United States Senator Carl T. Curtis will be guest speaker at the 75th Anniversary Banquet on Nov. 9. He will discuss the American business climate in general and what can be expected in the near future.

The Management Conference, on

November 10, will feature discussions on managing sales, expansion and the impact of new developments. A symposium will discuss the "privately held company." Another will emphasize employee - management techniques in making changes made necessary by new developments in the industry.

The Letterpress Clinic, on November 11, will include a discussion and demonstration of recent developments in letterpress plates.

March of Progress will also feature a Lithographic Clinic on November 11, during which members of the research staff of the Lithographic Technical Foundation will present reports on all phases of lithography. Discussions on platemaking, problems of color reproduction, paper and ink problems on the press, and better halftone making, will be the main topics under consideration.

"Preparing Artwork for Reproduction" is the general theme of the November 11 Artwork Forum, which will cover the use of new procedures and facilities for block-out halftones, separating art for color work and the use of overlap.

Warren Personnel Changes

S. D. Warren Co., Boston, Mass., has announced the following personnel changes.

Robert S. Elliott has retired as New England district sales manager. He is succeeded by Eliot B. Payson, who was for several years associated with Mr. Elliott in the Boston office, and Lewis H. Brown, who was formerly Rochester, N. Y. district sales manager. Succeeding Mr. Brown is Thomas W. Bradley, who was formerly assigned to the Chicago office.

It was also announced that Francis R. Howe, Cleveland district sales manager since 1929 and currently a director of the company, will relinquish his responsibilities in the printing paper field in order to confine his efforts to further development of Warren's technical and specialty products.

Royal Zenith Names Ross

Martin A. Ross has been appointed general sales manager of Royal Zenith Corp., New York. In his new post, Mr. Ross will direct and supervise the sales activities of all Royal Zenith sales offices and dealer organizations. He has had more than 20 years experience in the graphic arts industry.

Federal Litho Names Master Craftsmen



Nineteen employees of the Federal Lithograph Co., Washington, D. C., were recently certified as master craftsmen at a special dinner meeting. Appearing with those awarded are front row third from left, Charles T. Williams, president of the company and, to his left, his son Ralph, company vice president and member of the board of directors of the Master Printers Div. of Printing Industry of Washington.

HERE'S WHY WEB-WISE PLANTS PICK MIEHLE WEB OFFSET

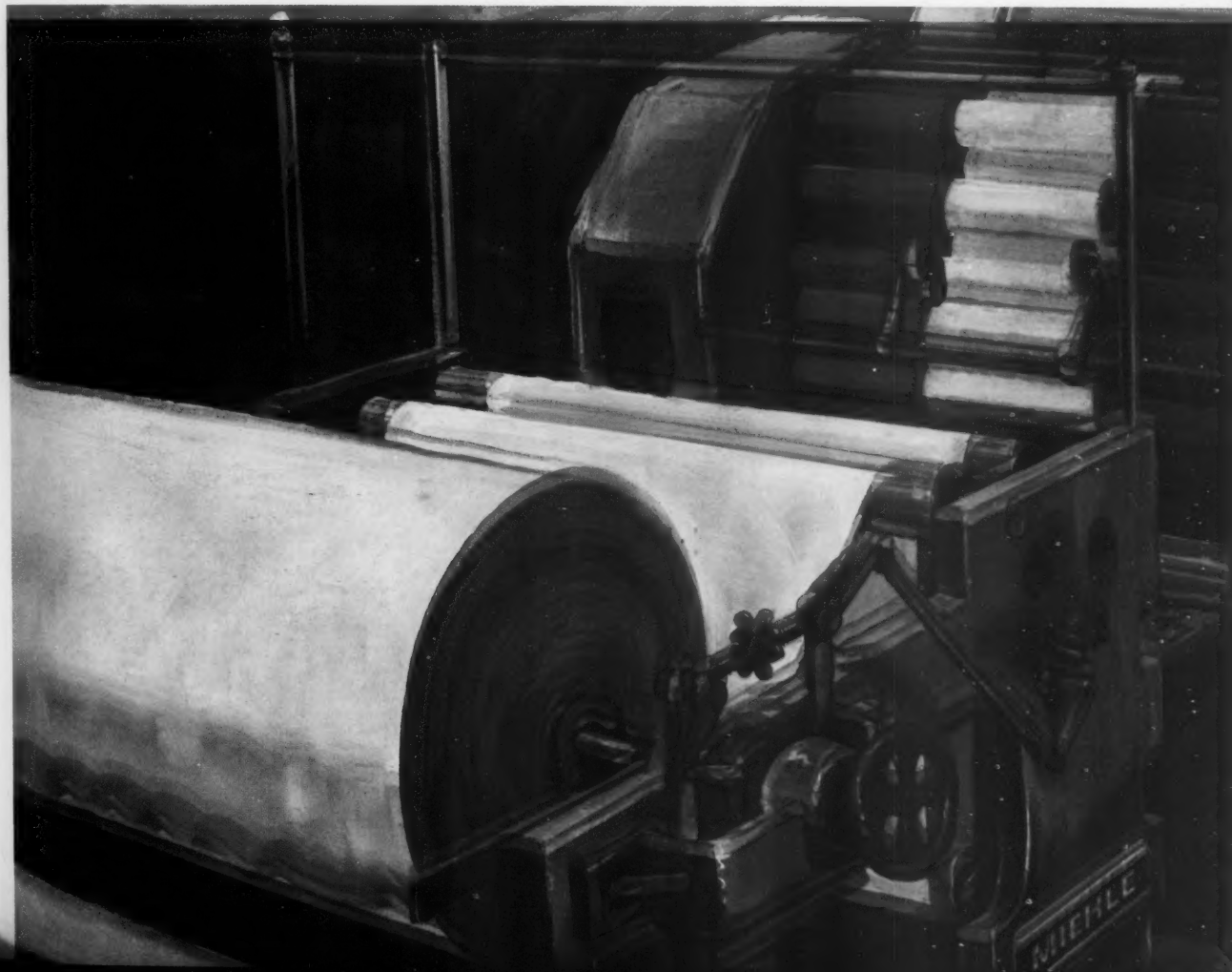
If there's a web offset press in your future it's going to involve a sizable investment. That's why it makes good sense to investigate before you invest. Look at them all—we're sure you'll pick the proven advantages of **Miehle Web Offset Presses**.

Blanket-to-Blanket Perfectors in a full range of sizes—speeds up to 25,000/hour—full 50" diameter roll capacity • versatile quick change folder makes all folds at top press speeds—even chopper fold • press can incorporate multiple-ribbon folder and/or continuous delivery sheeter.

Simple, positive adjustments and controls—vertical cylinder alignment—full size lead rolls between units—patented plate registering clamps—complete running register—single lever ink and water kick-off • full wrap cooling rolls • rigid 3-frame construction with gears sealed in bath of oil—center-line drive for maximum efficiency and accessibility • Miehle built and Miehle serviced.

Be web-wise—send for the fact-filled 32 page booklet "Blanket-to-Blanket Web Offset."

THE MIEHLE COMPANY • Division of Miehle-Goss-Dexter, Inc. • Chicago 8, Illinois



DEXTER IN-LINE BINDERY MACHINES KEEP PACE WITH THE FASTEST PRESSES

Only the most modern automatic in-line bindery equipment can keep pace with today's higher speed sheet-fed or web presses. And only Dexter and McCain offer so complete a range of profit building saddle binding and side binding combinations.

The McCain Unitized Saddle Binder is especially designed for long run publication work at sustained speeds up to 12,000/hour • feeding pockets are individually driven and timed to match variable chain spacing—handles each size at its own optimum production speed • high speed McCain stitcher and ultra-sensitive McCain heavy duty caliper • two-book collecting drum on in-line McCain precision trimmer.

Two Dexter Gatherers for Side Binding—the high speed Arm and the 200/minute Planetary • maximum control, dependable operation and convenient one-side adjustment • 4 to 48 or more pockets • Versatile—operate in-line with many machine combinations, including Dexter Side Stitchers, Coverer and Perfect Binder.

Dexter has equipment to meet every automatic binding requirement. Tell us yours.

THE DEXTER COMPANY • Division of Miehle-Goss-Dexter, Inc. • Chicago 8, Illinois



GAI Scholarships Granted

More than \$25,000 was disbursed this month in scholarship grants to the 38 college student recipients of grants from the National Scholarship Trust Fund of the Education Council of the Graphic Arts Industry. The students are preparing themselves for careers in the printing and publishing industry. Six colleges are presently represented in this program. The scholarship award winners, some entering college for their first year, others their second, third and fourth years, were selected on the basis of a national competition conducted for the printing industry by the Educational Testing Service, Princeton, N. J.

At least 12 new four-year scholarships will be available for the school year 1962-1963 to high school seniors who plan to enter the printing industry in the fields of management, engineering, science, design and teaching. To compete for these scholarships, students must take the College Board Preliminary Scholastic Aptitude Test on either October 17 or 21, 1961, and file their applications by November 17, 1961; with the National Scholarship Trust Fund of the Education Council of the Graphic Arts Industry, 1411 K Street, N.W., Washington 5, D. C.

Competition rules and applications are available from the Education Council upon request. More than 30,000 announcements for the 1962-1963 competition have been mailed to high school guidance counselors and employing printers.

The scholarship grants of the scholarship trust fund have been made possible by individuals, as well as graphic arts industry companies and foundations. Information on how to establish a national scholarship for the printing industry is available from the Education Council upon request.

The following is a list of scholarship donors as of August, 1961:

Mrs. John W. Barkley, Cleveland; John Bresnahan, Washington, D. C.; Mr. & Mrs. Warren Browne, Los Angeles; Consolidated Lithographing Corp., Carle Place, N. Y.; Cornelius Printing Co., Indianapolis; Crown-Zellerbach Foundation, San Francisco; The Geo. S. Dively Foundation, Cleveland; Eureka Press, Inc., Los Angeles; Augustus E. Giegengack,

National Graphic Arts Expositions, Inc., Washington, D. C.; Graphic Arts Equipment Co., Chicago; Graphic Arts Monthly, Chicago; Harris-Intertype Corp., Cleveland; Hewlett Foundation, Carle Place, Long Island, N. Y.; The Hughes Foundation Scholarship, New York City; ITCA—Frank M. Sherman Memorial Scholarship Fund, Washington, D. C.

Also William G. Johnston Co., Pittsburgh; Judd and Detweiler, Inc., Washington, D. C.; Kable Printing Company, Mt. Morris, Ill.; Kimberly-Clark Corp. (4), Neenah, Wis.; Wm. A. Kreuger and Robert A. Klaus, Brookfield, Wis.; Miehle-Goss-Dexter Inc., Chicago; Edward I. Miller, Manhattan School of Printing, New York City; Mrs. R. V. Mitchell, Cleveland; North Shore Club of Printing House Craftsmen, Waukegan, Ill.; Harry A. Porter, Cleveland; Samlottie Foundation (2), New York City; Richard Small, Poughkeepsie, N. Y.; The Sorg Printing Co., Inc. Foundation, New York City.

Also Southwest School of Printing Foundation (2), Huntsville, Tex.; Times-Mirror Press, Los Angeles; Vandercook and Sons, Inc., Chicago; Elmer G. Voigt, Racine, Wis.; The Voigt Charitable Foundation (6) Racine, Wis.; Elmer G. Voigt Craftsman Educational Trust, Milwaukee; Kurt E. Volk, Bridgeport, Conn.; The Western Printing and Lithographing Company Foundation (2), Racine, Wis.; Westprint '61, Los Angeles; John M. Wolff Foundation (6), St. Louis.

Pecher Heads St. Louis Firm

J. Howard Pecher has been elected president and treasurer of Skinner & Kennedy Co., St. Louis, succeeding the late Harry A. Pecher, who died June 16.

J. Howard Pecher has been associated with Skinner & Kennedy Co., for 25 years and, up until his election as president, was executive vice president. He is currently the president of Advertising Specialty National Association.

Robert P. Pecher was elected vice president; Al J. Rose, vice president; and George L. Berker, secretary.

Tri-Cities Names Owens

Directors of Tri-Cities Lithographic Co. and Tri-Cities Duplicating Co., New York, have elected Albert R. Owens as vice president and general manager. Mr. Owens was superintendent of Norton-Printing Co. of Ithaca for the last four years.

He is a past president of the Southern Tier Club of Printing House Craftsmen.

Woodcuts Depict Paper Mfg.

Hollingsworth & Whitney Division of Scott Paper Company is preparing a series of six woodcut engravings which depict key stages in the



Ted Davies shown making a woodcut reproduction of the second in a series of seven promotional pieces to be distributed by Scott Paper Co.

manufacture of its various grades of printing papers.

Ted Davies, woodcut artist of New York, is originating sketches on the six subjects for the series. The designs will be printed on different grades of H&W paper and will be used as inserts for various printing trade media.

The company reports that woodcuts were selected for the series because this art form, known as xylography, is highly regarded among craftsmen in the printing trade. With a topic like papermaking dominating the design theme, interest in the series is expected to be high. The woodcuts, which require delicate skill in execution, represent an excellent means of showing the printing qualities of H&W papers.

Mr. Davies has completed the first three woodcuts which illustrate pulpwood being loaded onto conveyors at H&W's Mobile, Ala., mill, the debarking of logs, and the digesting of wood chips. Other designs in the series are now being prepared by Mr. Davies based on sketches he made while touring H&W's Mobile mill.

Reproductions of the first three woodcuts in the series are now available on request from the company at International Airport, Philadelphia 13.

McWilliams Marks 50 Years With Miehle



M. J. McWilliams, left-center, Chicago Metropolitan Manager of the Miehle Co., Division of Miehle-Goss-Dexter, Inc., receives from Carlton Mellick, Miehle executive vice president, a gold putter and golf ball at a luncheon marking Mr. McWilliams's 50th year with the firm.

Color Control Seminar Set

The third annual seminar on Color Control for the Graphic Industries, to be sponsored by Rochester Institute of Technology will be held in Rochester, N. Y., Nov. 13-15.

Topics to be discussed include physics of color, color vision, illumination, purchasing, color control, and techniques for color measurement.

Among the persons selected to serve on the seminar staff are Dr. Henry A. Knoll, of Ophthalmic Lens Product Development and Instrument Research; Dr. Robert J. Meltzer, of Advanced Development Department, Bausch & Lomb, Inc.; S. H. Philpot, of Packaging Section, Coca Cola Co.; Warren L. Rhodes, of Graphic Arts Research Department, RIT; and Francis L. Wurzburg, Jr., Printing Ink Division, Interchemical Corp.

Details on the seminar may be obtained from Harold M. Kentner, director, Extended Services Div., Rochester Institute of Technology, Rochester 8, N. Y.

Safety Council To Meet

The National Safety Council's Printing and Publishing Section has scheduled its annual business meeting for Oct. 17 at the Conrad Hilton Hotel in Chicago, during the week-long meeting of the National Safety Congress.

O. R. Sperry, vice president of R. R. Donnelley & Co., and vice president of PIA, will talk on the topic, "Safety Looks To Management." Alfred A. Jasser, chief chem-

ist at Anchor Chemical Co., will speak on the subject, "Without Knowing It, You May Be Killing Yourself." Larry Burkhardt, of John Gwyder Co., will give a talk on "Safety Motivation," and Lloyd Lott, of Bruce Dodson Co., will speak on "An Engineer's Analysis of Printing Accidents."

Fair Sees Relief Globe

Chicago's International Trade Fair, held last month at McCormick Place Exposition Center and attended by more than half a million persons, presented exhibits from 27 nations. One of the highlights of the show was Rand & McNally's display featuring the firm's geo-physical relief globe, 75 inches in diameter, which shows the earth as it would appear to an astronaut returning from outer space.

Made of fiberglass and epoxy and lighted internally, the sphere is plotted on a scale of 1:6,720,000 (one inch representing about 106 miles). The firm maintains that the sphere is the most detailed and accurate relief globe in existence.

Andrew McNally III, president of the company, was a member of the U. S. committee which sponsored an Inter-American Industries conference, held in conjunction with the trade fair, to discuss trade problems. Also on the committee were Robert C. Crolett, president of Miehle-Goss-Dexter, Inc.; Wesley M. Dixon, chairman and president, Container Corp. of America; and Albert B. Dick III, president of A. B. Dick Co.

Interchem Names Aquadro

Interchemical Corp., New York has announced the appointment of Edward Aquadro to the newly created post of process engineer. In his new assignment, Mr. Aquadro will study the equipment and methods in Interchemical plants.

He will investigate and report on new process equipment, new methods of manufacture and materials handling equipment. He will also be active in the areas of air and water pollution control, and in the evaluation of plant safety procedures.

RCA Graphic Dept. Moves

Radio Corporation of America is moving its Graphic Products Department to new facilities in southern New Jersey, Stuart E. Arnett, manager of the department, has announced.

In August, manufacturing of products using the Electrofax process will shift to a modern single story structure near Burlington, N. J., midway between RCA's David Sarnoff Research Center in Princeton and the headquarters in Camden. The new location offers easy access from both the New Jersey and Pennsylvania Turnpikes as well as Route No. 130 to New York City and to the South.

Environmental factors inside and outside the new building provide ideal manufacturing conditions for Electrofax products. Ample open area surrounds the plant to provide for future expansion.

Graphic Arts Courses

New York Community College, associated with the State University of New York, has announced that it will offer several courses in the Graphic Arts and Advertising Production fields this fall. Registration for the courses will begin Sept. 18.

Among the courses to be presented will be Fundamentals of Reproduction Processes, Photo Processes, Principles of Typography and Color Reproduction Technology.

Additional information about course content and fees may be obtained from the school at 12 Franklin Ave., Brooklyn.

NCSA To Discuss Retraining

The Graphic Arts Section of the North Central States Apprenticeship Conference will hold its annual meeting on Oct. 26-27 at the Conrad Hilton Hotel in Chicago.

The main subject of discussion at the conference will be "Who should retrain the displaced journeyman?" At the Friday afternoon session, a management representative will present reasons why labor should carry the retraining responsibility, and a labor representative will present counter reasons why management should accept the responsibility.

The conference will also discuss the latest approaches to the selection and training of apprentices.

Merrick Litho Bankrupt

Robert B. Pennington, Jr., president and treasurer of Merrick Lithograph Corp., Cleveland, is being examined before Federal Court's Bankruptcy Referee. Mr. Pennington has headed the operating phase of the firm since its 1951 founding and purchased it from Frederick Merrick in 1957. At the time of the purchase, stock was \$26 per share. All but Mr. Pennington were required to put an amount equal to their stock purchases into debentures, which totaled \$78,000. Mr. Pennington owned 50 per cent of the stock. At the time of bankruptcy, the company was servicing several large accounts including Dodge motors and Kraft food.

Merrick's attempt to create new outlets for books was an important part in the collapse of the organization. Pennington Press was established in 1959 as a publisher of hard-cover books to be distributed through super markets and other unusual retail outlets. According to Pennington, \$100,000 was paid to a public relations firm and an equal amount to an advertising agency. The publisher testified to losing more than \$500,000 after purchasing about 30 manuscripts.

Mr. Pennington then borrowed \$141,958 from the Capital Bank of Cleveland and \$258,000 from the National Acceptance Co. of Chicago. The National Acceptance Loan

was for three years, but Mr. Pennington received only \$200,000 in cash. The rest was withheld for interest and service charges.

National Acceptance has taken a chattel mortgage on all equipment while Capital Bank took an assignment of accounts receivable. The debts totaled \$1,314,303, which included \$85,000 withholding Social Security taxes collected from employees but not paid. The government has a \$62,000 lien.

Holland Dedications

Lou E. Holland, chairman of the board of Holland Engraving Co., Kansas City, at time of his death in May 1960, was recently honored posthumously by dedication of the Holland Memorial at the Kansas City Municipal Airport. An oil portrait of Mr. Holland hangs in the North Passenger Terminal. Also dedicated was the Lou Holland Memorial Park near the Lou Holland Drive in Kansas City.

COPPER BASE SOLUTION

Premium *
SUPER-COTE *for aluminum deep-etch offset plates*

FOR LONGER WEARING PLATES AND SPECTACULAR PRESS RUNS

*
Trademark

- * Much thicker copper layer than standard solutions
- * "Super-bonding" for tighter adherence to plate
- * "Self-leveling" for finer printing image area
- * Costs no more than standard solutions
- * No flaking or peeling of copper

This completely new product gives the thickest available copper surface — much thicker than standard solutions. The "Super-bonding" action takes only 2 or 3 minutes, and provides a rugged copperized base on the image area. PLUS... the unique "Self-leveling" feature produces a fine printing image area — for smoother printing solids and tints... a better printing job. Write for details.

R p CHEMICAL and SUPPLY, INC.

MAIN OFFICE AND PLANT Milwaukee, Wis.
SALES OFFICES 1144 Ryan Ave., St. Paul 13W, Minn.
42-20 43rd Ave., Long Island City 4, New York
DISTRIBUTED throughout the United States and Canada

Toledo Firm Coats Doors by Offset

By GEORGE E. TOLES

THE workman gently placed the unfinished wooden door on the conveyor and watched it slide under the first of a series of rollers. Sixty seconds and 122 feet later, another man pulled the door from the processing line. It was completely finished with a coating of durable, mark and scuff-resistant polyester.

This scene is repeated 3,000 times a day at Vogelsang Lumber Co., Toledo, O., on a unit capable of handling 5,000 doors daily. Five years in development, the unit is the first of its kind, according to Galen Vogelsang, president of the company. It employs a series of rapid-fire processes to manufacture simulated wooden doors for interior use.

The heart of the process is comprised of two lithographic presses that apply simulated wood grains and stains. Accessories include conveyor belts, heat ducts, drying ovens, paint rollers for priming and rollers for applying the finishing coat.

The unfinished doors that are fed into the printing unit are made of lauan, a cheap, unattractive wood that is imported from the Orient. After processing, the doors have a finish that is hardly distinguishable from genuine grained wood, and are much less expensive to make, according to the company.

To enable efficient operation, the unit employs quick-drying synthetics. Each application of paint, ink and plastic is dried before the door reaches the next stage. "Calibrating the process took four months, but it is now capable of handling 92 million square feet a year," Mr. Vogelsang reports.

The presses were developed by Schmutz Co., Louisville, Ky., especially for the Vogelsang processing line. To date, Vogelsang has used the process exclusively for doors. Experiments show, however, that it also can be used to beautify inexpensive wall paneling and chip board.

W. A. Brown Stock Offered

W. A. Brown Manufacturing Co., Chicago, makers of industrial cameras and photomechanical equipment, has made its first public offering of 170,680 shares of common stock. Blunt Ellis & Simmons, Chicago, and Loewi & Co., Milwaukee, are the primary investment firms handling the offering.

According to the prospectus, Brown has had an exceptionally good growth picture over the last five years. Sales have increased almost four-fold and are currently running at the rate of \$2,500,000.00 annually. The company's plant facilities at Woodstock, Ill. have been expanded three times in this period, which has allowed greatly increased production capacity.

In addition to its main production facilities, Brown also leases an adjacent building which houses the firm's new fibre glass manufacturing

operations. Both plants are running two shifts continuously. Most of the output in the fibre glass division is used in the making of "Fibreline" equipment, a line of photomechanical developing sinks and tables having fibre glass tops. In addition, recent sub-contracting work has taken over a good part of the output for such items as boat hulls, cafeteria table tops, industrial window frames, and caddy cart bodies.

Letterhead Awards Made

Kimberly-Clark Corp., Neenah, Wis., has presented six printers an Award of Merit for the printing of outstanding letterheads.

They are Cardinal Colorprint Corp., Chicago; Strathmore Press, Cincinnati; Libbey-Owens-Ford Glass Co., Toledo; Scott Printing Co., Denver; Perry Advertising Co., Baltimore; and DePauw University Press, Greencastle, O.



CHAMPION PAPERS



Champion Papers symbol was evolved from its corporate initial letters and the continuous process, web flow of the paper-making process.

Champion Changes Name

Champion Papers has completed a series of changes that gives the 68-year-old company a new name, headquarters, and set of corporate identity symbols.

Since 1935, when The Champion Coated Paper Co. and The Champion Fibre Co. combined, the firm has been known as The Champion Paper and Fibre Co. In recent years, according to Champion's general sales manager, Sterling Brown, "this name has become less and less descriptive as we have moved into the manufacture and distribution of new papers and allied products." At the company's annual meeting, therefore, shareholders authorized changing the name to Champion Papers Inc.

At the same time, the company's corporate staff and executive offices have moved from their forty-year-old quarters in Hamilton, O., into a newly-completed office building, also in Hamilton. Address of the new building, reflecting the company's trademark symbol of a mounted knight-champion, will be Knightbridge, Hamilton, Ohio.

The Champion knight-symbol also figures in the change program. Simplified, modernized versions of the knight symbol are being prepared for use in the company's merchandising and product identity programs. Along with them, Champion will use a new letter symbol designed from the corporate name, Champion Papers, and consisting of a joined, flowing CP logotype based upon an impression of the company's principal process, the making of paper.

*Simplest way
to mount any display*



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Show your customers how Kleen-Stik® makes "child's play" out of display posting. How dealers, salesmen, delivery men—anyone can do it in a jiffy when you furnish signs or streamers with this modern self-sticking tape already attached. Versatile Kleen-Stik Tapes are as simple to apply, in your own plant or through a nearby Kleen-Stik Service Plant, as they are to use. On your next display job use genuine Kleen-Stik®—the pressure-sensitive tape designed to help you land more profitable P.O.P. jobs.

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 - Neat, clean, invisible — won't peel or pucker
 - Available from your merchant or Kleen-Stik Service Plant
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OVER 25 YEARS OF PRESSURE-SENSITIVE LEADERSHIP

FACTS YOU SHOULD KNOW ABOUT

FOTOPLATE* 8

NEW

FOTOPLATE* 8 is S. D. Warren's new negative-working, presensitized non-metallic lithographic plate specifically designed for duplicators and small offset presses.

LONG RUNS

Some lithographers report runs of 10,000 to 20,000 with straight edge plates.

VERSATILE

FOTOPLATE* 8 is ideal for yearbooks, sales manuals, booklets, brochures, technical manuals (and the like).

HIGH QUALITY

Tone values of any halftone or line negative are retained on FOTOPLATE* 8's pigmented plastic surface.

FOTOPLATE* 8 has the lowest initial cost of any presensitized plate (12¢ for 8½" x 12" to 53¢ for 19¾" x 23").

LOWEST COST

SHORT EXPOSURE

Exposure of FOTOPLATE* 8 to arc lamps requires only ½ to ¼ the time needed for most other negative-working plates.

EASY DEVELOPMENT

FOTOPLATE* 8 may be exposed and mounted on the press without development, given a visible image with Warren's Developer-Desensitizer Solution, or developed with Warren's FotoPlate Developing Ink (recommended for highest quality halftone reproduction).

FAST ROLL-UP

New high-speed sensitizer provides a strongly ink-receptive image after exposure. Result: faster roll-up, less waste, short-cut processing.

SMOOTH GRAIN

Fine grained pigment-plastic surface has good water-holding capacity and enough "tooth" to prevent roller skidding. Assures clean running, faithful reproduction.

PRESS STABILITY

Caliper is a sturdy .008 inches. This provides stability, easy handling, and makes packing on most duplicator plate cylinders unnecessary.

100% USE

This permits 100% use of plates, less waste and spoilage, easier handling in plate-room and pressroom.

DISTINCTIVE COLOR

Eliminates substitution, lets FOTOPLATE* 8 stand apart from other small-press negative plates.

send for free booklet!

See a demonstration of FotoPlate 8 in booths 104 - 105 NAPL show September 27 - 30, Hotel Commodore, New York.



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Please send me Warren's new booklet about FOTOPLATE* 8!

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Company Name

Street

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*Trade-Mark for Warren's presensitized lithographic plates.

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BATON ROUGE, LA. Sograp, Inc.
BINGHAMTON, N.Y. Stickley-Silver, Inc.
BRIDGEPORT, CONN. Bridgeport Engravers Supply Co.
Pitman Sales Co. of New England
W. Oliver Tripp Company
BUFFALO, N.Y. Atlas Sales Co.
CHARLESTON, W. VA. Marks & Fuller, Inc.
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George R. Keller, Inc.
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Harold M. Pitman Co.
Progressive Lithoplate & Supply Co.
K. Schlanger Company
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CINCINNATI, O. G. C. Dom Supply Co.
McKinley Litho Supply Co., Inc.
Offset Plate Graining Co.
CLEVELAND, O. Bridgeport Engravers Sup. Co.
Cleveland Litho Graining & Supply Co.
Harold M. Pitman Co.
COLUMBUS, O. Salem Graphic Supply Co.
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LITTLE ROCK, ARK. Roach Printers Sup. Co.
LOS ANGELES, CALIF. Smart Supply Co., Inc.
Lew Wenzel and Co. of Southern Calif.
The Stewart Co.
LOUISVILLE, KY. Reliable Lithographic & Offset Supply Co.
MIDLAND, TEX. The Southwestern Co.
MILWAUKEE, WIS. Reimers Photo Materials Co.
MINNEAPOLIS, MINN. T. K. Gray, Inc.
Litho Supply Depot, Inc.
MORRIS, N. Y. Associated Graining Co.
NASHVILLE, TENN. Southeastern Printing Ink, Inc.
NEWARK, N. J. Globe Printers Supply Co.
NEW ORLEANS, LA. Chemco Photoproducts Co., Inc.
NEW YORK, N. Y. Bridgeport Engravers Supply Co.
Chemco Photo Products Co., Inc.
Interchemical Corp.
Harold M. Pitman Company
Roll-O-Graphic Corporation
Technigraphic Dev. Inc.
OAKLAND, CALIF. Alpha Photo Products, Inc.
PEORIA, ILL. Lens & Camera Co.
PHILADELPHIA, PA. Penn Dell and Co.
Phillips & Jacobs, Inc.
PHOENIX, ARIZONA Arizona Printers Supply Co., Inc.
PITTSBURGH, PA. Phillips & Jacobs, Inc.
PORTLAND, ME. Northeastern Composition Co.
Portland, Ore. Litho Dev. & Research
PROVIDENCE, R. I. Offset Equip. & Supply Corp.
QUINCY, MASS. D. M. Products Co.
ROCHESTER, N. Y. Graphic Arts Supply Co.
Marks & Fuller, Inc.
ROCKFORD, ILL. The Foto Shop
ST. LOUIS, MO. Rissmann Graphic Arts Supply Co.
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SAN FRANCISCO, CALIF. Lew Wenzel and Co.
A. D. Coy Co., Inc.
SEATTLE, WASH. Litho Dev. & Research
SECAUCUS, N. J. Harold M. Pitman Co.
SHREVEPORT, LA. Film Arbor, Inc.
SYRACUSE, N. Y. Onondaga Litho Supply Co., Inc.
Marks & Fuller, Inc.
TOLEDO, O. Toledo Lithograin and Plate Co.
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S. M. Burt Visits British Printing Schools; Praises Training Programs, Equipment

"MORE money is invested in England in capital requirement per printing student than for any other type of trade education," reported Samuel M. Burt, managing director of the Education Council of the Graphic Arts Industry after his return from a three-week study of technical printing education in England. He visited seven technical colleges and met with leaders of the printing industry as well as educators in seeking out specific educational activities and curricula which might be adapted to technical printing education programs in the U. S.

Subjects covered in his report made to the International Graphic Arts Education Association during its 36th Annual Conference on Printing Education, July 30 at Ferris Institute, Big Rapids, Mich., included matters dealing with recruitment and selection of apprentices, selection and training of printing teachers, craft, technical and management education programs, and science and design curricula related to the printing and publishing industry.

Mr. Burt said, "Two vitally interesting phases of printing education in England deal with printing science and printing design. The emphasis placed on both these subjects—in course content and number of class and laboratory hours—offers a startling comparison to printing education programs in the United States where these two subjects are recognized as the weakest phase of printing industry education. The major part of my report contains syllabuses, of these subjects and we are indebted to the various technical printing college principals and department heads who provided this material for our study."

Among the surprises reported by Mr. Burt was the fact that most technical printing programs he visited offered courses in well-equipped shops and laboratories in the fields of electrotyping, stereotyping, photoengrav-

ing, photogravure, photography and bookbinding. In addition, there were programs in hand composition, machine composition, letterpress and lithography. The pressrooms contained larger size presses than are found in any of the training programs in the U.S. and included some two-color and web-fed presses. The only school in the U. S. that compared to any extent with those visited in England is the New York School of Printing.

"Most students enrolled in the printing courses in England," reported Mr. Burt, "attend for one full-day a week at the employer's expense and usually one or two evenings a week on their own time. Full-time students are usually sons of employing printers. The instruction offered is designed to round-out the apprentice's training in the plant and to provide him a back ground of science, mathematics and, more lately, a general education, since apprenticeship in the printing trades in England usually starts at the age of 15 or 16. There is an almost obsessive compulsion that apprenticeship must be completed by the age of 21, and the apprenticeship period is generally six years in length.

"After approximately three years of schooling, the apprentice takes a nationally standardized examination and, upon passing, is granted his Intermediate Certificate. This is not compulsory, but many employers grant a merit wage increase upon attainment of this certificate. A small number of students, after an additional two years of schooling—and, of course, on-the-job-training—will take a nationally standardized examination for the Final Certificate. After two additional years of schooling and training, a small number of students take the national standardized examination for the Full Technological Certificate—the highest 'honors' for a craftsman. All of these examinations

(Continued on Page 141)

Robertson Dealer Named

Robertson Photo-mechanix, Inc., Chicago, has granted a franchise for sale of all Robertson products in S. Africa to Photra (Pty) Ltd., Johannesburg.

Photra also has been granted an exclusive franchise for the sale of Robertson's specialized processing equipment for duPont's new Dycril plastic plate.

L. S. Florsheim, Robertson president, said the appointment is in keeping with an overseas dealer expansion program recently initiated by the company to meet foreign demand for Robertson processing cameras and reproduction equipment.

Columbus Contract Signed

LPNA has announced that lithographers in Columbus, O., have signed a tentative two-year contract with workers in that city. The new contract went into effect August 1.

Terms of the contract are as follows: a five percent across-the-board wage increase will be given during

each year; however, the total increase is not to exceed 16 cents an hour. A one-half holiday before Christmas was also granted, bringing the total to 7½ holidays a year. A 50 cent health and welfare contribution during each year will be added to contributions now being made. After three years service with a company, employees will be granted three-week vacations.

NY & Penn Realigns

New York & Pennsylvania Co. has announced the realignment of the management at its Johnsonburg, Pa., paper mill. Newly appointed manager of the Johnsonburg Division is Henry H. Bell, formerly general superintendent. He succeeds R. Neal Jones who retired this month after 34 years in that position.

Assuming the post of assistant manager is Raymond K. Guinard, who had been technical director. New general superintendent is Francis W. Crowe, previously assistant general superintendent.

Civil War Calendar

Franklin Printing Co. and Williams & Marcus, Primos, Pa., will again issue a calendar featuring Civil War scenes printed from original woodcuts of that period.

The 1962 calendars which will come off the presses in November will be lithographed in grey, blue and black. Original type faces of the Civil War period, from the collection of Professor Ray Abrams of the University of Pennsylvania, will be used for text matter.

George E. Hess, assistant to John S. Williams, president of the two printing firms, said a 1962 Civil War calendar is being issued because of the overwhelming response to the first calendar.

Some of the cuts used in the 1962 calendar will be Brighttyped by the Alfred J. Jordan Co., Inc., for conversion to offset to protect the originals. This technique was also used in the 1961 calendar.

The 1962 calendar will have 12 scenes of the Civil War period. They will be different from the ones used in the 1961 calendar. Last year, Franklin Printing printed 2000 calendars to send to its customers and friends. The run this year, Mr. Hess said, will be 3000 to accommodate the increased demand.

Franklin Printing will also lithograph Civil War calendars for the Denny-Reyburn Company, West Chester, Pa. This firm also issued a 1961 Civil War calendar, using the woodcuts for illustrations.

In November, Mr. Hess will present an exhibit and lecture on the Civil War and the woodcuts at the Lancaster County Historical Society, Lancaster, Pa.

Lincoln Buys Blakely-Oswald

Lincoln Printing Co., Chicago, has announced the purchase of the 55-year-old Blakely-Oswald Printing Co., also of Chicago. The transaction was conducted through an exchange of stock.

According to Edward D. O'Brien, Lincoln president, the acquisition will add about \$750,000 a year to his firm's annual sales volume.

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MINUTE MAID COMPANY'S prominent position at the breakfast table is not a matter of chance. It is quality that sells Minute Maid and Snow Crop concentrates and Hi-C Fruit Drinks for this leading processor of frozen citrus concentrates.

The same concern with quality is reflected in the Minute Maid Company's letterhead. Adding to the atmosphere of good taste conveyed by its effective design is the impressive character of the Strathmore Letterhead paper used for it. This paper plays a significant part in projecting a quality image for Minute Maid—as it does for hundreds of other famous firms—and as it can do for yours.

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100% COTTON FIBER
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Dayco Names Conlon

Joseph A. Conlon has been named vice president of sales, of the Rubber Products Division of Dayco Corp., Dayton, O. He succeeds Robert G. Burson who recently resigned.

Mr. Conlon joined Dayco as marketing manager of the Rubber Products Division. He was responsible for co-ordinating sales, distribution and merchandising programs for the division's products.

In his new post, Mr. Conlon heads a division which has responsibility for sales, advertising, sales promotion, and merchandising, for such products as automotive V-Belts, radiator and heater hose; industrial V-Belts, hose and rollers; friction and plastic electrical tapes, printing rollers, lithographic blankets, and other specialized graphic arts products.

Tax Confuses Ill. Printers

The Chicago Printing Ink Manufacturers Association has been conducting an educational drive to acquaint Illinois printers with the new tax situation that has arisen in the industry through the recently enacted state law which imposes a four percent tax on printing ink, paper, bindery supplies and other items entering into the manufacture of commercially printed products (the tax is described in the August ML, page 75).

From the association's office more than 3,000 letters were mailed last month explaining to the state's printers just what the tax law requires. Accompanying the letters were "certificates of exemption," which printers were requested to sign and send to their ink suppliers, thereby assuming responsibility for payment of the tax on their ink purchases and exempting ink makers from this obligation as provided under rules laid down by state revenue officials.

O. H. Runyan, legal director of Printing Industry of Illinois, has reported that, in response to the flood of inquiries that has poured into the organization's office, PII is also taking action regarding the new tax. To illustrate the confusion that has arisen over this tax, Mr. Runyan cited the case of a printer who buys his paper by the carload. The man sent in a

letter asking whether he had to pay the tax when placing the order, or by installments as he consumes it.

State revenue officials have attempted to formulate rules and regulations regarding application and collection of the tax but, Mr. Runyan said, "their lack of understanding of printing operations has resulted in an indescribable state of confusion."

PII's legal advisers, Mr. Runyan indicated, are studying various avenues through which the new law might be challenged.

Audubon Litho Prints

A \$25,000 folio of rare prints by John James Audubon, ornithologist and painter, will be placed on permanent exhibition at the Audubon Shrine, Mill Grove, Montgomery County, Pennsylvania.

The folio, which contains 150 hand-colored prints that were lithographed in Philadelphia in 1845-46, was willed to the shrine by the late Mrs. Charlotte T. Church, former president of the North Shore New York, Bird Sanctuary.

LIGHT TABLES

BUILT RIGHT- PRICED RIGHT!

Now, fatigue-free stripping and opaquing with a nuArc light table. Features:

- Highly polished, chromed, machined steel straight edges on all four sides, adjustable.
- Ceramic glass top—single sheet of glass, easy and inexpensive to replace.
- Softly diffused fluorescent light gives even light over entire working area.
- Attractive silver hammerloid baked enamel finish.
- Large steel storage shelf.
- Top removable on larger models to facilitate moving through 30" door.
- Shipped completely set-up, ready to use. No crating charges.

See Your Graphic Arts Equipment Dealer or Send for Bulletin A217 ML

- Highly polished, chromed, machined steel straight edges on all four sides, adjustable.
- Ceramic glass top—single sheet of glass, easy and inexpensive to replace.
- Softly diffused fluorescent light gives even light over entire working area.
- Attractive silver hammerloid baked enamel finish.
- Large steel storage shelf.
- Top removable on larger models to facilitate moving through 30" door.
- Shipped completely set-up, ready to use. No crating charges.

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MODEL LT-18
Table Model—5" High
18x20 Glass Area
\$45
Floor Stand \$30.00

MODEL LT-42
30x40 Glass Area
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MODEL LT-51
36x50 Glass Area
\$245

MODEL LT-61
42x62 Glass Area
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Incomparable quality! Available in 6 values, 133 and 150 line rulings, 20 x 24 in. reg. base film. 1 per tube. \$95.00 per doz. \$52.50 per ½ doz. Singly, \$10.00 each.



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Truly fine quality. Available in 12 values, 133 and 150 line rulings, 20 x 24 in. reg. base film. 1 per tube. \$5.85 each.



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118 2-color sheets in 3-ring binder with technical data. 195 precisely predictable colors per sheet \$22.50.



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Complete system, with instructions. P&R Machine, Manual, 1 doz. brass pins. \$99.50.



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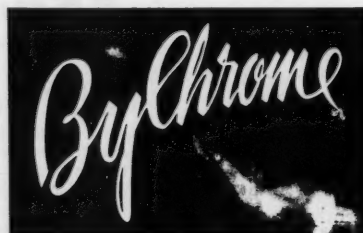
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Graphic Controls Sales Up

Sales of the Graphic Controls Corp., Buffalo, N. Y. are running ahead of a year ago, and the volume for the 1961 fiscal year will total about \$11,000,000, reported president Max B. E. Clarkson in a letter to stockholders accompanying the semi-annual dividend. The company's fiscal year ends Sept. 30.

The election of Charles E. Snow as a director, a reduction in the company's semi-annual dividend, and plans for consolidating three subsidiaries into a new division, were also announced.

Commenting on operations, Mr. Clarkson said, "During the first half of 1961, we continued to encounter difficulty in maintaining profit margins on increasing sales. We are not alone in facing this problem at this time, since a large part of American industry is suffering from what is becoming known as profitless prosperity.

"We are confident, however, that the efforts now being made to enhance our competitive position will result in improved margins in the future.

"The various subsidiaries engaged in the sale and manufacture of recording charts, beginning with Technical Charts Inc., Staebler & Baker Inc. and Technical Sales Corp., will be merged into the parent company and will comprise the Recording Chart Division of Graphic Controls.

"This change will increase efficiency, reduce paperwork and make possible the introduction of new and improved financial and cost accounting procedures.

Newspaper Union Purchased

Western Newspaper Union, Kansas City, Mo., has been sold by Hammerrill Paper Co., which recently purchased the national WNU organization, to H. Milton Jungbluth, who has been the firm's branch manager since November, 1944.

Upon purchase, the Kansas City organization was renamed Western Graphic Arts Supply Co. The firm will remain at the same location and

all personnel will be retained. It will continue to sell and service offset and letter press supplies and equipment, including plastic plates, stereotypes and electros.

Mr. Jungbluth has announced plans to expand the business, particularly in the field of offset supplies. Officers of the new firm are Mr. Jungbluth, president; Robert Mueller, vice president; E. A. Laude, vice president; Mrs. H. M. Jungbluth, vice president; and George Huber, secretary-treasurer.

GPI's Farnsworth Retires

After more than 60 years in the ink making business, Fred Farnsworth has resigned as director of General Printing Ink Co.'s Chicago operations. Mr. Farnsworth was eligible for retirement at 65, but remained in his position an additional 19 years.

In the past, he has served as head of Sigmund Ullman Co., president of General Printing Ink, and a director of Sun Chemical Corp. He is now 84 years old.

ANNOUNCING THE NEW Robertson "481"

the camera that gives you

MORE CAPACITY for LESS MONEY!




BIG SCREEN CAPACITY

The "481" has the greatest screen capacity of any camera in its nominal size classification and price range. It will handle contact screen color separations up to and including 16"x20". Circular glass screen capacity is 31½" and the full 28"x28" film area can be covered with a rectangular glass screen.

WIDER OPERATING RANGE

The "481" provides up to 3X (300%) enlargement . . . 7X (14½%) reduction with the standard 19" lens and 16 ft. track. Merely adding a 14" lens extends reduction range to 10X! Even greater enlargement-reduction combinations are possible.

FILM CAPACITY TO 28" x 28"

New large capacity back has all metal face plate with permanent anti-halation finish. Perforations hold film and screen in perfectly flat plane. Vacuum chambers conform with most standard film and screen sizes. Door opens vertically or horizontally on self-centering hinges which assure exact positioning of vacuum back door. For precision film registration, Robertson Pin Register System, with retractable pins for all standard film sizes can be incorporated on the "481" Back.

CHANGE ZONE SETTINGS AT FULL VACUUM BY TURNING A DIAL!

New "Select-A-Zone" Vacuum Selector Valve—with dial calibrated to match vacuum zones of the film holder—permits zone selection while the heavy duty vacuum pump and motor are operating. Vacuum enters at center of the Back to ensure tight film/screen contact. RELEASE SCREEN . . . HOLD FILM—When using contact screens, dial is set to cover entire film/screen area; to shift screen or make a "bump" exposure, operator can release screen by turning dial so that only the film is held by vacuum.

Write for Catalog Bulletin 481 and complete details.



A COMPLETE LINE OF PHOTOMECHANICAL EQUIPMENT.
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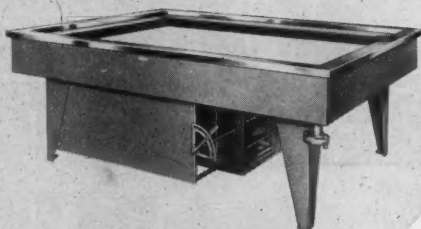
"Champion" EQUIPMENT FOR THE PHOTOENGRAVER AND LITHOGRAPHER



"Champion" FACE-UP WHIRLERS for Photoengravers

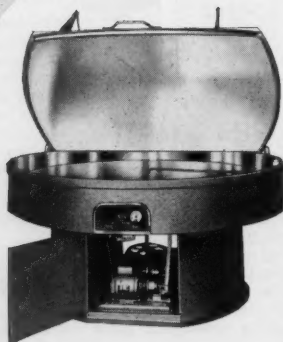
Radiant electric heat on underside of cover reflects on top of revolving plate. Heating, drying and whirling controlled by electric switches for manual operation or automatic presetting.

"Champion" DOWN DRAFT LITHOGRAPHERS WORK-TABLE with variable exhaust controller



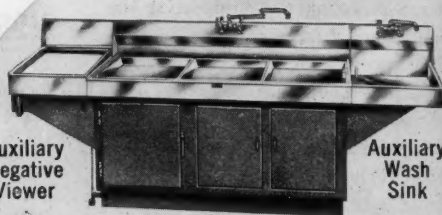
Removes hazardous fumes—at their source. No odor in shop or offices. Tables at convenient working height. Quiet operating exhaust blower. The Koroseal lined trough resists corrosion from chemicals used.

"Champion" PLATE WHIRLER for Lithographers



Cover is of aluminum with flat underside—thus eliminating an area for dirt to gather. It is easily cleaned. Stainless steel disposal trough. The plate platform is heavy circular aluminum plate, supported by ball bearings. All instruments for manual or automatic operation are in recessed panel. Plate whirling speed is controlled by a convenient lever at from 35 to 105 R.P.M.

"Champion" TEMPERATURE CONTROLLED DEVELOPING SINK



Auxiliary Negative Viewer

Auxiliary Wash Sink

Temperature maintained to a fraction of a degree. The auxiliary negative viewer and auxiliary wash sink are optional units... can be designed for either side of basic sink. The three tray, basic sink can be ordered with, or without, either feature.

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- ▶ Stainless Steel Sinks to Order
- ▶ Stainless Steel Developing Trays
- ▶ Plate Coolers
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- ▶ Powdering Cabinets
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CONTACT YOUR LOCAL DEALER FOR ADDITIONAL DETAILS

N. J. To Debate Billboards

On July 24, Mrs. Mildred B. Hughes, of the New Jersey Legislature, told a hearing at the State Highway Department in Trenton that people are becoming sorely irritated by the constant barrage of signs along the roads.

She added that she hopes to get a ban on billboards through the Assembly. However, Assemblyman Frank Bate said, "it will be a little difficult to get it through this season, but it's worth a try."

The measure would give the State of New Jersey extra road aid from the Federal government in return for banning billboards within 660 feet of the highway right-of-way on either side. Only rural areas would be affected.

The bill is backed by representatives of the Highway Department, N. J. Roadside Council, several automobile clubs, the New Jersey Garden Club, Federated Women's Clubs of New Jersey and the Blue Star Council.

Hawkinson Named Treasurer

A. R. Hawkinson has been named treasurer of Roberson Photomechanix, Inc., Chicago. He joined the company in January this year as comptroller. Prior to that he was, for four and one-half years, assistant manager of the accounting department of Leo Burnett & Co.

Process Buys Michael-Remo

Process Lithographers Inc., New York, has purchased the assets of Michael-Remo & Co. Terms of the purchase were not disclosed.

Michael-Remo & Co. which had sales last year of more than \$1 million, are graphic arts consultants, designers and producers of magazines, hard cover books, catalogs, brochures and other forms of commercial printing work for major U. S. companies.

Michael Margolies, president of Michael-Remo, has joined the Process organization as vice-president in charge of sales. His entire sales and production staff has been retained by Process.

The Michael-Remo purchase is the

latest in a series of Process acquisitions. Last March, the company purchased the Manz Corporation, Chicago, one of the largest printing concerns in the midwest, whose sales last year ran more than \$7 million.

In April, a 10-year contract with Macfadden publications was concluded for the publishing of the Macfadden line of women's and men's magazines, as well as its new line of paperback books. This contract is estimated to amount to some \$40 million over the 10-year period.

In addition, Process recently purchased Technical Services Press, Hicksville, L. I., a company which specializes in the design, production and printing of classified bids for government contracts.

NPRI Names Two

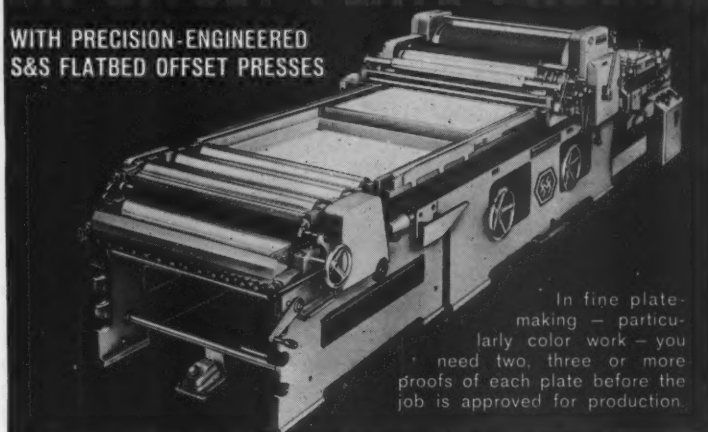
National Printing Ink Research Institute, located at Lehigh University, Bethlehem, Pa., has announced the appointment of William D. Schaeffer as associate research director, and Jacqueline M. Fetsko as assistant research director.

Mr. Schaeffer has been, since 1955, assistant director of the Institute. His research on carbon-black surface chemistry, absorption of gases on solid surfaces, the reinforcement of rubber, and printing ink technology has led to 15 publications in these fields.

Miss Fetsko has been with the Institute since 1949. Her work on ink transfer and print quality has resulted in 20 publications in various graphic arts journals.

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In fine plate-making — particularly color work — you need two, three or more proofs of each plate before the job is approved for production.

That costs—especially if you're using a big, complex, expensive production press. S&S FLATBED OFFSET PRESSES cut these costs three ways:

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—size for size, S&S presses cost 50% less than production machines.

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—one man gets perfect, production-quality proofs within 8 to 10 sheets on any size S&S.

3 TIME SAVING
—with fast S&S plate-clamping, register, inking control, you get perfect proofs in 12-15 minutes of working time.

DOT FOR DOT AND COLOR FOR COLOR, S&S FLATBED PRESSES are engineered to give hairline, high-quality reproduction equal in every detail to results on single-color work and printing of glass, metal, plastics, nameplates and circuits.

Sizes: 18" x 25", 24" x 30", 25" x 36", 30" x 42", 36" x 52", 40" x 56", 47" x 64"

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276 Park Avenue South, New York 10, N. Y. SPing 7-4980



Martin-Marietta Merger

Directors of Martin Co., Washington, D. C., and American-Marietta Co., Chicago, recently approved plans for a merger. Special meetings have been planned by the two firms for Oct. 9, at which the merger plans will be voted upon by the stockholders.

If merger is approved, the name of the new company will be Martin-Marietta Corp. George M. Bunker, chairman of Martin, will be president and chief executive officer, and Grover M. Hermann, chairman of American Marietta, will be chairman of the new firm.

American-Marietta is the parent

plant organization of the Sinclair and Valentine Printing Ink Division.

Duolith Moves Offices

Duolith Presses, Inc., moved corporation offices on August 1, from Wilshire Blvd., Los Angeles, to 99 South Lake Ave., Pasadena, Calif.

During the last two years, Orville Dutro and S. H. Hewson of Duolith Presses, Inc. designed and engineered the Tandemer printing press and the Color King printing press.

Web Boom Predicted

"Up to \$75 million are likely to be invested by U. S. printers and lithographers over the next five years in web-offset presses," featured speaker George Mattson, managing director of the Web-Offset Section of PIA, told the 75 printers and lithographers who attended the West Coast Web-Offset Conference in San Francisco, July 28.

Mr. Mattson went on to say that a sizeable portion of that investment will be spent by California and other Western printing houses because interest in the web process has been showing "phenomenal growth" in that area.

He also said that the future of web-offset presses lies chiefly in production of magazines, covers, school books, work books, encyclopedias, magazine inserts, catalogues, brochures, trade journals, tabloids and daily and weekly newspapers.

Mr. Mattson also predicted that installations of web-offset presses during the next five years will average from 25 to 30 a year. "Approximately 300 web-offset presses are in use throughout the country today, with 90 percent of them located within a 400-mile radius of Chicago. At present, there are only a few in Los Angeles, San Francisco, Portland and Seattle.

Other speakers at the conference were Ron B. Renny, president of Craftsman Press, Inc., Seattle, Washington; Frank Petersen, web offset superintendent, Standard Publishing Co., Cincinnati, Ohio; and Kenneth L. Wallace, staff sales service engineer, Kimberly-Clark Corp., Neenah, Wisconsin.

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Special production method makes GOLDENPLAST available at these competitive low prices—

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*New List Of Sizes

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All sheets cut square and packed flat at no additional charge.		Package	Price					
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11"	x 14"	100	8.50	40"	x 50"	50	41.00	
14"	x 17"	100	12.00	42"	x 54"	50	45.50	
16"	x 20"	100	14.00	46"	x 56"	50	55.50	
20"	x 24"	100	20.50	48"	x 60"	50	62.00	
20"	x 27"	100	22.00	54"	x 60"	50	65.00	
24"	x 27"	100	30.00					
*25"	x 30"	100	32.00	ROLLS				
27 1/2"	x 31"	100	38.50	54"	x 100 ft.	\$ 25.00		
*28"	x 32"	100	40.00	54"	x 200 ft.	48.00		
27"	x 38"	100	41.00	54"	x 500 ft.	112.00		
30"	x 40"	100	48.00	F.O.B. N. Y., Our Plant				
*36"	x 45"	50	35.00	All Prices Subject to Change				

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Equipment & Supply Meeting

The newly organized Graphic Arts Equipment and Supply Dealers section of Printing Industry of America has scheduled a general meeting at the Pittsburgh Hotel, Pittsburgh, Pa., Oct. 12.

A feature of the program will be a report on the first Ratio Study prepared specifically for the organization. This study will form the basis for analyses of the factors responsible for low profits in the industry. The meeting will also hold discussions on operating costs, increased efficiency and improved management.

Fellows Named Plan Chief

Einson-Freeman Co., Inc., Long Island, N. Y., has announced appointment of Len Fellows as director of planning. He will work specifically in program and visual presentation planning.

Prior to the appointment, Mr. Fellows was for three years associate creative director for Sales Communications, Inc. Prior to that, he was for 14 years head art director of sales promotion for McCann-Erickson.

Nichols Named Manager

J. B. Nichols has been named manager of the newly formed Duplicating Products Division of Davidson Corp., Brooklyn, N. Y.

The new division incorporates the Dav-A-Matic and Supply Line, and is designed to strengthen the firm's marketing organization and to increase services to distributors and branches.

Assisting Mr. Nichols will be William Moran as product manager for Dav-A-Matic and Ted Schwartz as product manager for supplies.

GAEA Divs. Merge

The lithographic and letterpress printing divisions of the Graphic Arts Employers Association, San Francisco, have been merged into a single unit.

B. A. Hansen, of the Recorder Printing & Publishing Company, who has been chairman of the letterpress division, has been named president

of the organization. Carl R. Schmidt, chairman of the board of Schmidt Lithograph Co., who has been chairman of the lithographic division, has been named vice president.

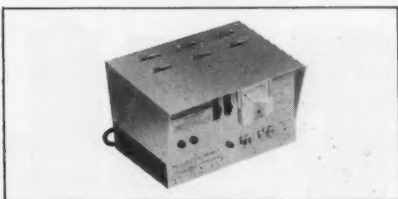
Mr. Wade indicated that the move is intended to strengthen the organization as an effective labor bargaining and industry education force. He noted that San Francisco has lost work to other sections of the nation where wage scales are lower, and that it is the industry's hope that this situation will be corrected.

PII Bookkeeping Dept.

Printing Industry of Illinois has established a department which will render regular bookkeeping, accounting and cost, and financial services to its members.

In announcing the formation of the department, PII said, "The association has found that many printers keep inadequate records and, although others have capable accountants, they are limited in the knowledge of financial and cost methods as applied to printing."

ColorTran has taken the revolutionary "quartz iodine light source" which is an elongated filament and engineered a **round reflector**, that gives an **even, high intensity** source of light... this is accomplished by a special high reflectance material which does not lose its brilliance with age or use.



ColorTran's 30 years experience in boosting light accounts for the specially designed converter which develops the highest intensity from the new quartz iodine lamps. This converter is calibrated to give long lamp-life.

The Quartzlight unit offers all these ColorTran features: Clean operation, low initial cost, low operating cost, low maintenance cost, plus constant color temperature and intensity for the entire life of the unit.



All ColorTran equipment has a 90 day warranty against defective materials and workmanship. For more information see your nearest ColorTran Dealer or contact **NATURAL LIGHTING CORP.**, 630 S. Flower St., Burbank, Calif., VI 9-5991

Interchem Staff Changes

Printing Ink Division (IPI) of Interchemical Corp., New York, has announced the following executive changes in IPI's Western, Central and Eastern Districts.

Paul Baxter, formerly IPI vice-president and Western District manager, has been named division vice-president, National Accounts. Herbert Gaetjens succeeds Mr. Baxter as division vice-president and Western District manager.

W. S. Law has been transferred

from Chicago to New York where he has assumed the responsibilities of division vice-president and Eastern District manager. Succeeding Mr. Law as division vice-president and Central District manager is L. H. Fish.

Forbes Whistler, formerly manager of the Chicago Flexo-Gravure Factory, has assumed the managership of the Chicago Branch. Raymond Johns who had been assistant manager, will manage the flexo-gravure operation.

Graphic Arts Courses

Friden Inc. Educational Center has announced that, because many newspapers are now converting to offset production, it is offering free courses in the areas of cold-type composition, designed specifically to meet the needs of the newspaper field.

The courses include techniques for setting cold type headlines and sub-heads using the new Friden Typro unit. Full instructions are offered in the make up of the equipment as well.

Courses are conducted by specialists in the field and all books and materials are furnished by the Educational Center. Further information may be obtained from the Training Director, c/o Friden Educational Center, 31 Prince St., Rochester, N.Y.

Ontario Printers Expand

Ontario Printers, Inc., 49-year-old Cleveland letterpress and lithography organization, will move into new quarters at 1150 West Third Street this month in a major expansion of facilities.

The firm, whose sales have multiplied 10 times during the past 15 years, is making the expansion to provide space for additional multi-color equipment, a new packaging program, and a platemaking and linotype plant.

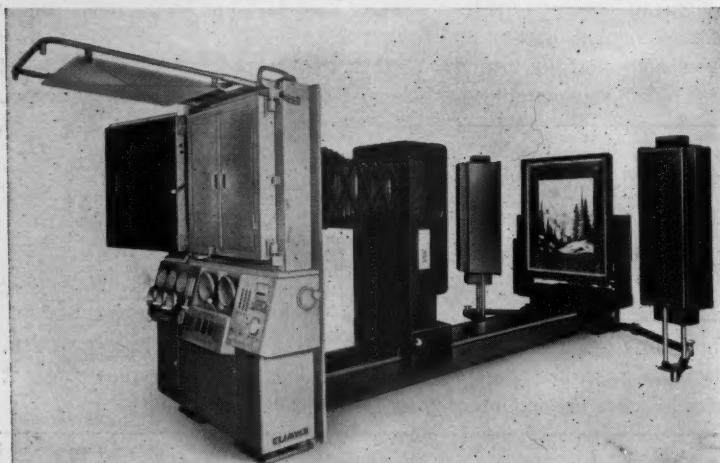
A bridge is being constructed from its present location in the Crown Building to facilitate the moving of its equipment to quarters across a parking court, and both the old plant and the new plant will be operated during the move.

The new plant will include a 15,000-square-foot press room with natural illumination from four show-window walls plus modern lighting. There will be complete letterpress and lithography facilities in addition to a large composition room and bindery.

A conveyor system will transport finished printing to a customer storage area, and compressed air outlets are being installed throughout the plant. An intercommunication system will connect all departments.

Ontario Printers was founded in 1912 by Milton R. Kraus.

HERE'S THE CAMERA WITH THE NEW FEATURES



**SUPER
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101**

FOR COLOR SEPARATION, PHOTO COMPOSING, AND INSERT WORK

- Fully automatic focus for main lens... automatic tape focus for auxiliary lenses
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- Cable support along camera bed encloses lamp and control cables
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- Optional: In-line image reverser corresponding to lens coverage. Yielding normal and reversed negatives of exactly the same size
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- 32" x 32" model takes 41" circular screen
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With new time-saving automatic features and precision-perfect operation, the Klimsch Super Autohorka 101 brings your plant and profits up to date. No other camera today can match its speed, precision and flexibility.

Write for Complete Literature and List of Dealers.

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Litho Awards Exhibit

LPNA has reported that the 1961 Litho Awards Exhibit has been so successful that it is "expected to outscore the 19 showings of the 1960 Exhibit."

To date, the exhibit has been shown five times. Following its appearance at the Phoenix convention, the exhibit was shown to printing buyers in Chicago and New York. The latter showing, at the Warwick Hotel, attracted 500 persons.

On June 15-23 it was shown at the Graphic Arts Center in Dallas, Texas, where 475 viewers were recorded. Delegates to the Southern Litho Conference also saw the exhibit while it was in Dallas.

Six more showings are definitely scheduled. On Oct. 2-6, it will appear at the Baughman Co., Richmond, Va.; Oct. 19-21, at the Third District Conference, Advertising Federation of America, Durham, N. C.; Nov. 1-3, Miami Valley Lithographers Assn., Cincinnati, O.; Nov. 9-11,

Graphic Arts Assn., Milwaukee, Wis.; Jan. 9-12, Printing Industry of Twin Cities, Inc., St. Paul, Minn.; and Jan. 14-20, Harris-Seybold Co., Cleveland, O.

Future showings in Los Angeles, San Francisco, Detroit, Oklahoma City, St. Louis, Pittsburgh, Boston, and two other locations, are now under consideration. Industry members who would like to have the exhibit brought to their city should contact LPNA Promotion Director Herb Morse, 597 5th Ave., New York 17.

Offset Dept. Opened

P. W. Voorhees, Inc., Hollywood, Calif., a technical data publishing firm, has announced the opening of a printing department capable of handling any type short run offset reproduction operation.

The "in-house" printing operation will be headed by J. Martin, formerly supervisor of the firm's reproduction department.

Ander Chem. Joins Levey

Fred'k H. Levey Co., New York, has announced that the operations of the Ander Chemical Corp. have been integrated with the firm's Printing Ink Division of Columbian Carbon Co. The Ander firm was purchased by Columbian in June, 1960. In the future, Ander will carry the Levey Co. name and will provide the parent firm with manufacturing, sales and research facilities in 16 cities.

Mr. George Nieder, who was president of the Ander Co., will continue to direct the activities of the Cincinnati-based unit as vice-president and member of the board of Fred'k H. Levey.

The company reports that an important aspect of this consolidation is "that research and manufacturing facilities of both companies for varnishes, intermediates, dye stuffs, dry colors, flushes, chips and pigment dispersions will now be coordinated to insure greater quality control in the production of printing inks."

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Sharpest, Highest Fully Color-corrected Lens available



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- Hard coated air spaced optics
- 4" to 70" focal lengths
- For all color or black and white applications

C. P. GOERZ AMERICAN OPTICAL COMPANY INWOOD 96, L. I., N. Y.

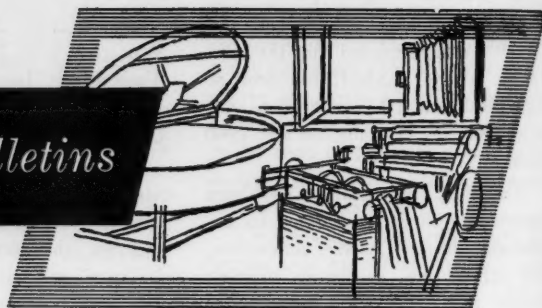
Western States Distributor: LA GRANGE, INC., Hollywood 38, Cal.

Midwest Distributor: WHITE PHOTO SALES, INC., Chicago 13, Ill.

Canadian Distributor: W. E. Reath Company Limited, 12 Mercer St., Toronto, Can.

"SEE US AT BOOTH 117 NAPL SHOW"

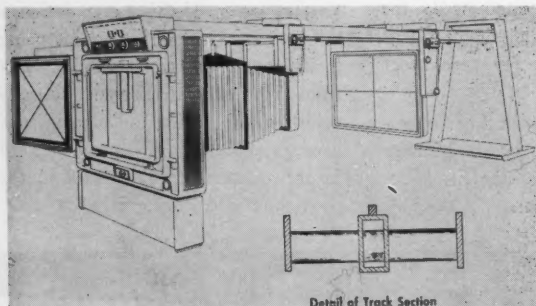
Equipment, Supplies, Bulletins



Overhead Camera Developed

DEVELOPMENT of a precision overhead camera, designed to provide accurate photomechanical reproduction at a lower price than

side. The outer rails are precision planed at the tops and form the bearing surfaces for the copyboard and lensboard carriages. Along the top



Robertson's Jupiter camera will be displayed, for the first time, at the NAPL Convention in New York, Sept. 27-30.

Detail of Track Section

previously possible, has been announced by Robertson Photo-mechanix, Inc.

Called the Jupiter, initial production of the camera will be in one size only, accommodating a 31 x 31" vacuum holder and contact screens up to 32 x 32". Copyboard size will be 44 x 34" standard, or 48 x 40" size as an option.

To insure structural stability necessary for precision calibration as small as 1/1000 of an inch, all components of the Jupiter, including front and rear cases, copyboard and carriages, are made of cast metal rather than fabricated sheet metal.

The overhead track is a weldment, designed specifically to resist torque and deflection forces commonly responsible for misalignment. The track consists of a rectangular tube down its length, pierced at intervals, and through which run circular tubes at right angles to the main tube.

On the outer edge of these tubes are welded two rails, one on each

of the longitudinal main tube is a precision machined center guide rail.

Low operating height of the Jupiter facilitates operation of all controls from floor level, without the need of special raised operator platforms or stands.

Complete details and specifications may be obtained from the company, Dept. MJ, 7440 West Lawrence Ave., Chicago 31.

Screen Tints Announced

The Bychrome Co., Columbus, O., has announced that the firm will offer, for the first time, courtesy discounts on purchases during the NAPL convention of Bychrome products.

At its convention display, which will be located in Booth 22, the firm will also show its new 120-line screens in values A through F; its electronically controlled color process; and its two-color selection, prediction and control charts.

Zinc Offset Plate

Matthiessen & Hegeler Zinc Co. has announced the development of Golden Grain Wipe-On zinc offset plates. The company reports that the plates have been pre-treated to give the most oxidation resistant and hydrophilic surface of any grained zinc plates now produced. Golden Grain Zinc Wipe-On plates are ready for use as delivered. Golden Grain Wipe-On chemicals produce a press plate capable of long press life and freedom from scumming.

An illustrated brochure is available from the company at P. O. Box 463, La Salle, Ill.

Quartz Line Introduced

Natural Lighting Corp., Burbank, Calif., has announced Quartz Line Lights for the graphic arts industry.

For the first time, the company reports, even illumination is possible over entire copyboard areas with Quartz illumination. This is accomplished in the new ColorTran units by housing and reflector design, as well as employment of reflector material behind the lamp, which is twice as reflective as any existing reflector material, according to the company. In addition, it will not deteriorate with age, heat, or other environmental conditions that tend to attack silvered glass.

Because of the even light pattern produced, it will now be possible for ColorTran to spell out complete Quartz Line light modules, capable of covering the largest copy boards. The lights are also suitable spectrally for color separation work.

For more information contact the company, 630 So. Flower St., Burbank, Calif.

Aluminum Process Brochure

Litho Chemical and Supply Co., Inc., has released a brochure on its Wipe-O Process, a method of wiping or rubbing a diazo sensitizer on any fine-grained and chemically surface treated aluminum plate. No whirlers are needed with this process, the company reports, and plates can be finished and ready for the press in minutes.

The firm reports that plates coated with Wipe-O give a strong long lasting image after development. In addition, the fine grained aluminum allows excellent reproduction of half-tones, tints and solids.

A brochure may be obtained from Bridgeport Engravers Supply Co., 30 Grand St., Bridgeport, Conn.

Film Lettering Machine

Visual Graphics Corp., 311 E. 46th St., New York, has announced the development of the Photo Typositor, a film lettering machine.

The manufacturer reports that the entire operation of the machine is electronically controlled. It enlarges or reduces standard film alphabets and develops each letter as it is exposed, without the use of stats.

With the Photo Typositor letters can be slanted to the right or left, condensed or expanded, holding one dimension while changing the other, bounce, stagger, curve, interlock, letterspace, step-down, step-up and repeat.

The machine fits on an office desk or table and plugs into any 110 volt a/c electrical outlet.

Variable Contrast System

A variable contrast control system, using a single solution for developing and fixing black and white films has been announced by Cormac Chemical Corp., Long Island, N. Y.

The system employs a combination of "Improved Type" Unibaths CC-1 and CC-2 in varying ratios. Previously, the company reports, a combined developer and fixer could only produce a constant contrast with a film, since the combined developer-fixer could not be adjusted to individual contrast requirements. With the new Unibaths CC-1 and CC-2, once the development to the desired

contrast is completed, fixing agents within the solution take over, completing the processing.

Unibaths CC-1 and CC-2 produce finer grain, higher acutance and longer shelf life, in addition to the variable contrast control, according to the manufacturer. They are being manufactured in concentrated liquid and bulk powder form.

Additional information may be obtained from the company, 34-22 35th St., Long Island, N. Y.

Westvaco Portfolio

West Virginia Pulp and Paper Co. has released a color portfolio describing various uses of the firm's printing papers. The booklet also contains samples of lithographic coated and uncoated papers.

The portfolio may be obtained from the company at 230 Park Ave., New York. When requesting a copy, the writer should specify the particular lines of paper in which he is interested.

Versatile TILTING TOP LINE-UP TABLES!



Why INVEST FOR LESS THAN THE BEST?

Saves ENDLESS HOURS OF PRODUCTIVE TIME. PLUS A NEW CONCEPT OF PRECISION ACCURACY.

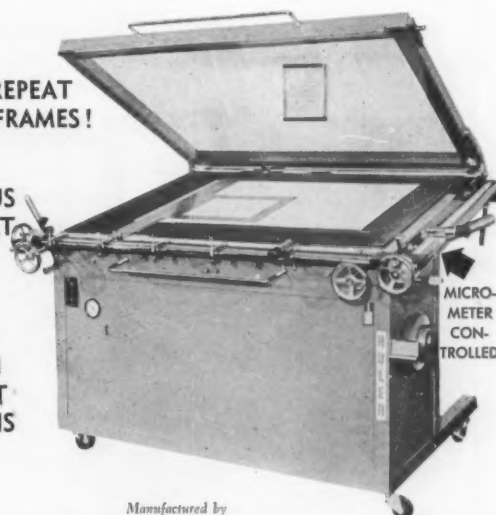
SIX SIZES AVAILABLE

OPTIONAL MICROMETER CONTROLS

2 in 1 STEP & REPEAT VACUUM FRAMES!

DOES ALL THE VACUUM WORK. PLUS YOUR STEP & REPEAT.

Fast
WITH SIMPLE DOWN-TO-EARTH PRINCIPLES THAT MAKE OPERATIONS SO EASY.



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Printing System Developed at MIT

WHILE engaged in a research project on theoretical chemistry, in which computers were extensively used, Michael P. Barnett and Kalon L. Kelley, members of the Massachusetts Institute of Technology Laboratory of Chemical and Solid-State Physics, recently developed a high-speed electronic printing system that reportedly offers many advantages for printing and editing technical and complex material.

The system is comprised of three units: an IBM 709 computer; a common tape punching typewriter; and a Photon typesetting machine. With the system, the developers maintain, any book or document can be set, edited and made ready for a letterpress or offset press in a relatively short period of time.

Briefly, preparation of copy for printing is done in the following manner: copy is typed on a punching typewriter which produces typewritten pages and, at the same time, punches the text in code on a paper tape. After editing the typewritten page, corrections are typed again on

the punching machine which produces a correction tape. The original tape and the correction tape are then fed into the computer, which performs all deletions, insertions and other editorial changes, resulting in a master tape of correct text.

The master tape, which contains directions for the selection of letter size and style, justification and format control, is then used to operate the Photon machine. Operated at a constant high speed by the tape, the machine produces a finished positive on film or paper, ready for reproduction by offset or letterpress printing.

The Photon machine is unlike conventional typesetting equipment in that it makes no use of molten metal. Instead, it uses a narrow beam of light and a rotating glass disc, on which more than 50 different 26-letter alphabets may be etched on an opaque background. During each revolution of the disc, the light beam is switched on for a few millionths of a second and shines through the transparent letter on the face of the disc which is passing the position of the beam.

The light is focussed by a system of lenses onto a sheet of film or photographic paper.

The instructions that the Photon machine receives from the tape that was punched out by the computer control the electrical circuits that switch the light beam on and off and so select the letters to be projected, the style of lettering, and the spacing that is to be left between successive letters, words and lines.

According to Professor Barnett and Mr. Kelley, the printing system offers the following time-saving advantages:

1. Through the IBM computer, editing pages takes only about 20 seconds. At this rate, editing a 400-page book takes only a few hours.

2. The Photon machine produces printed output significantly faster when driven by a computer tape than operated from the customary keyboard.

3. When it is necessary to print long tables of numbers or other information created by the computer as the results of lengthy calculations, the computer can convert these results into the Photon code and punch them on a tape. This tape can then be fed to the Photon machine which converts the results into conventional symbols, eliminating the possibility of human transcription errors.

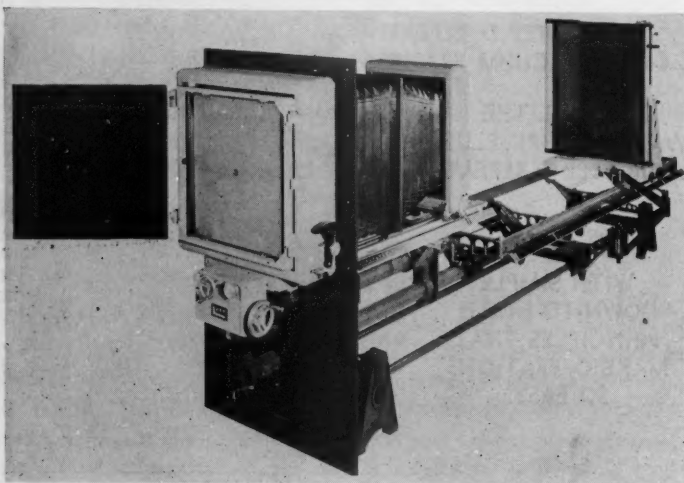
Although the system was developed for use in the MIT laboratory, it could find many other uses elsewhere. For example, it could be used to update and reprint manuals, dictionaries, bibliographies, catalogues, directories and similar books that must be periodically revised. In fact, for this very reason, the libraries at MIT are showing a great interest in the system.

In addition to revising material, the computers can accept information in any order and, after sorting the information and placing it in its proper sequence, can compile elaborate indexes.

"Looking ahead, the system may find further widespread use in the printing industry," Professor Barnett said. "Although the development of

(Continued on Page 139)

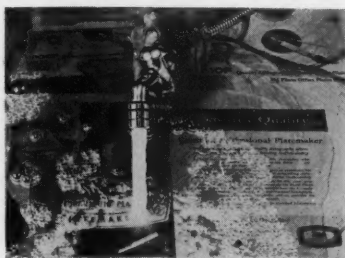
Levy Camera Line Introduced



The Levy Series 6K Camera, manufactured by Repro-Art Machinery Co., Philadelphia, will be introduced at the NAPL Convention in New York and the APEA Convention in Pittsburgh. The new line, available in 24 and 31 inch sizes for both black and white and color process work, will be distributed by graphic arts suppliers across the country.

Plate Spray Fixture

A water spray fixture, used for many years in the food service industry for pre-rinsing dishes, has been



found to have application in offset plate-making rooms.

Called B-101A and manufactured by T & S Brass and Bronze Works, Inc., Westbury, Long Island, N. Y., the device can be used to rinse an offset plate after the operator has poured on a one-step developer and wiped away the non-printing areas. The unit has a non-splashing aerator and an automatic shut-off valve with a button control which is depressed for continuous water flow. When the control is released, the flow shuts off instantly.

Normally furnished with a three-foot flexible stainless steel hose, any length hose can be furnished on request to accommodate all distances from water source and several sinks if necessary. The standard one-half inch IPS male inlet can be fitted with an adapter for all size outlets. All exposed parts are heavily chrome plated for corrosion resistance and ease of cleaning. A data sheet is available from the company on request.

Collator Shown In Poland

The Gather-All Sheet and Signature Collator, manufactured by Dide-Glaser, Inc., Emporia, Kan., was examined by more than 353,000 visitors to the U. S. Exhibition at the 30th International Trade Fair, in Poznan, Poland, June 11-25.

Visitors saw the Gather-All in practical demonstration while it was being used to produce information booklets given to Trade Fair visitors.

The U. S. Exhibition, sponsored by the Office of International Trade Fairs, U. S. Department of Commerce, represented the products of

120 American firms. The 1961 attendance marked the fifth consecutive appearance of the United States in this overseas trade exposition.

At the request of the U. S. Department of Commerce, all products demonstrated in the Printing and Graphic Arts Exhibit at Poznan will be shown again during September, in the U. S. Exhibition at Zagreb, Yugoslavia.

Automation Booklet

Photomation, Inc., Bergenfield, N. J., has released a 22-page booklet (Bulletin No. 611) covering all phases of electric eye applications in automation. The booklet is a summary of the history and development of electric eyes, the company reports. Included is a wide range of illustrations and schematics showing various photoelectric systems.

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all miscible
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\$3.50 per QUART
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Enough to make two 24" x 30" 4 color proofs. Several small proofs can be "ganged up" on a sheet.

Only \$7.50

and of course

20" x 27"	22¢ per sheet
24" x 27"	30¢ " "
27½" x 31"	38½¢ " "
27" x 38"	41¢ " "
30" x 40"	48¢ " "
40" x 50"	82¢ " "
38½" x 54"	83¢ " "
42" x 54"	91¢ " "
46" x 56"	\$1.11 " "
54" x 77"	1.65 " "

Other sizes and roll prices on request. Minimum order: 10 sheets per size.

"MASKRITE"

Replaces golden rod paper for "Hard-to-register" jobs and flats that are to be retained.

Dimensionally stable vinyl Masking plastic.

**See your Dealer today or
Order direct**

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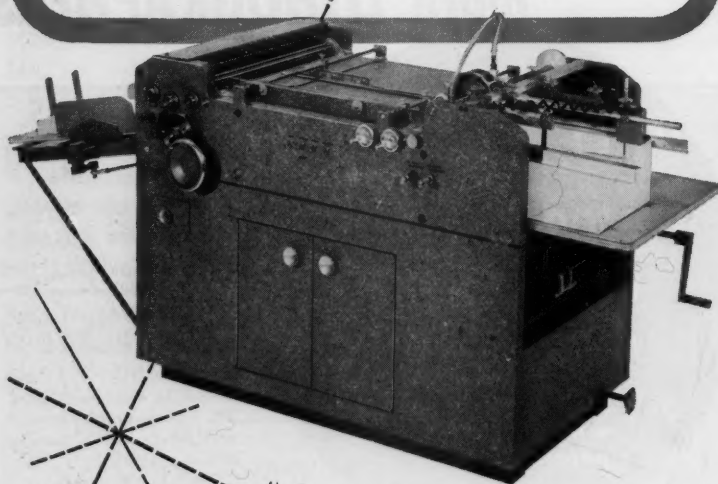
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Rosback Jet-20

the most outstanding
AUTOMATIC SLOT PERFORATOR
available today!



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Shipped Completely
Assembled.

New Design Strike Gate
for Accurate Strike Pat-
tern.

Air Wheel Feed for Pos-
itive Feeding of Sheets.

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Friction Bearings for
many years of Service.

Variable Speed Control.

The NEW ROSBACK JET '20' Slot
Rotary Perforator has many firsts in the field.
First fully Automatic Small Air Wheel Suction
Feed Perforator.

Production Speed on full size 20" sheet
up to 12,000 per hour. Up to 20,000 per hour on
smaller sheets. Production speed up to 7,000 on
Strike Perforating.

Indicator Light will light when pile reaches
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All Operator Controls are within easy
reach of Operator on one side of Machine. Ma-
chine can be placed against wall to save space.

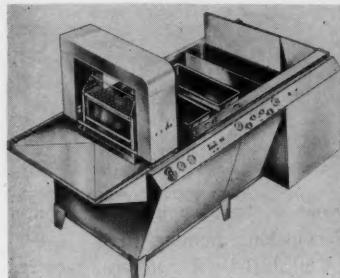
Rosback®

F. P. ROSBACK CO.
Benton Harbor, Michigan

Litho Processor Announced

Rolor Industrial Corp. has an-
nounced the development of an Auto-
matic Litho Processor designed with
the Rolor 17 gallon dry-to-dry pro-
cessor.

This unit is designed to produce



the desired uniformity in developing
film sizes up to 20 x 24".

A new electronically programmed
transport is incorporated in the ma-
chine which automatically conveys
film hangers through the various pro-
cessing stages. The transport also sets
into operation a gas burst system for
solution agitation and an optional
pressurized replenishment system.
Precise solution temperature is main-
tained by an electronic thermo-regu-
lator. Featured as an integral part of
the programmed sequence is a double
compartmented dryer. Recirculation
and filtration is provided for all solu-
tions.

Complete information may be ob-
tained from the company, 18 E. 42nd
St., New York 17.

Magenta And Gray Screens

A complete line of Italian made
magenta and gray contact screens is
available from Sy Pass, Inc., 630 9th
Ave., New York. Called Policrom
Magenta Gold Tone and Gray Velvet
Tone, the screens are made of poly-
acetate and have a thickness of .003".
They withstand buckling, scratching
and marking and will not curl. They
are available in rectangular models,
film sizes from 8 x 10" to 29 x 29",
and circular models in diameters of
18, 24, 31½, and 40". Both types
are available in 65, 85, 100, 120, 133,
150, 175 and 200 lines. The circular
screens are pre-angled, with the angle
of inclination engraved on the edge
of the screen.

Litho-nette Dealer Named

American Graphic Arts Machinery Co., Inc. has been named American distributor of Litho-nette, an imported disposable dampener roller covering.

The manufacturer has reported that Litho-nette is a finely woven, seamless, cotton material, chemically treated to give maximum absorbency. It has no overlaps or coverings. With Litho-nette, the manufacturer claims, dampeners remain true, permitting light but positive settings and accurate control of dampening throughout the run.

The company reports that one size will fit any dampener roller from 2¼ to 4¼" in diameter and will last from four to six weeks under normal conditions. The coverings are sold in 25-yard rolls.

Additional information may be obtained from American Graphic Arts Machinery Co., 229 Varick St., N. Y.

N. Y. Litho Courses

Three evening courses for personnel in the lithographic field will be sponsored this fall by Printing Industries of Metropolitan New York, Inc., (formerly New York Employing Printers Association, Inc.).

The courses are Estimating Offset Lithography, Estimating Offset Lithography — Advanced, and Elements of Offset Lithography. Each course will meet one evening a week for 20 weeks. General enrollment begins Sept. 25, and classes start during the week of Oct. 16.

A booklet, describing the subject matter of the courses, is available from the organization, 461 Eighth Ave., New York.

Coated Paper Evaluator

Thwing-Albert Instrument Co. has announced availability of a Wet-Rub Tester which provides a reliable method for quantitative evaluations of coated papers. The device was developed at the Research Laboratories of Corn Products Refining Co., Argo, Ill.

The method involves wrapping the test specimen around a stainless steel drum and rotating it against an idler roll covered with smooth-surfaced

gum rubber. The effective weight of the idler against the sample may be varied by means of auxiliary weights supplied with the instrument.

The weight of solids removed from the sample during a predetermined number of revolutions is readily obtained by evaporation of the reagent grade water through which the sample rotates during test.

For more information write the company, Penn St. & Pulaski Ave., Philadelphia 44.

Litho Parchment Announced

A white opaqued parchment has been introduced by the Paterson Parchment Paper Co., Bristol, Pa., to provide high fidelity in fine screen lithography.

The company said it has smooth surface for use as stock in printed merchandising kits, brochures, promotional literature and inserts. It is a heavyweight Parchkin Brand Art Parchment. The basis weight is 110 pounds for 500 sheets, 24 x 36".

Why **BESCO**
FOR FILM . . .
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stability
variety

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CHICAGO — 900 N. Franklin St.
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(SALES OFFICE ONLY)

The Dahlgren Dampening System

**Not an attachment
but a complete
replacement of the
old dampening unit**

The Dahlgren Precision, Automatic Dampening System provides continuous-duty, trouble-free printing.

1. Precision control of moisture throughout job.
2. Eliminates dampener changing and washing.
3. Cuts waste sheets to absolute minimum.
4. Eliminates the major source of hickies.
5. Reduces make-ready time.
6. Runs 50% less water.
7. Increase plate life.
8. Permits use of letterpress papers.
9. Smoother lay — more ink mileage — reduces offset.
10. Produces crisp, brighter quality.

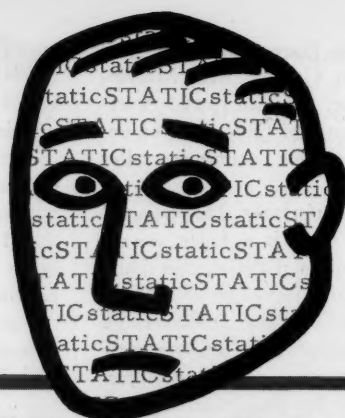
This electronically controlled dampening system is not an attachment, but a complete replacement of the old ductor type system.

This "New Dimension" to lithography — The Dahlgren Dampening System, developed and perfected by Harold P. Dahlgren, is being used successfully on hundreds of presses throughout the country.

For colorful brochure, price quotation and information, address all correspondence to:

Harold P. Dahlgren, President

DAHLGREN MANUFACTURING CO., Inc.
3006 Indiana Street Dallas 26, Texas



The SIMCO "Midget" is *guaranteed* to clear up all static problems . . . no matter how severe . . . in presses, folders, cutters . . . safely, inexpensively. Write or call *now* for information about SIMCO's complete line, including shockless static bars (safe for hazardous areas), sheet separating air nozzles, anti-static cleaning devices, sprays, and meters for measuring static.

the SIMCO company
920 Walnut Street, Lansdale, Pa.

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NONSTOP
PROCESSING OPERATIONS...



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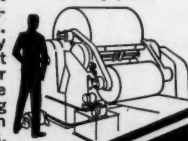
UNWINDS and REWINDS

Stanford Turret Unwinds and Rewinds eliminate costly time-consuming "stops" to load, splice, cut or unload rolls at pay-off or wind-up stages of processing. The unit features rigid dual center shafts, adjustable turret arms and air-loaded core ends. A Stanford automatic web guide laterally shifts the entire unit to instantly correct any web deviation . . . holding side register to .010 of an inch! Stanford Turrets are complete with constant tension, featuring dancer-type rolls that control web tension at all roll diameters and web speeds.

For further information on Stanford Turret Unwinds and Rewinds, write to Dept. SE-15

OUTSTANDING FEATURES:

- Precision splicing at full speeds
- Automatic web guiding and tension control
- Continuous process operation
- No backlash
- Separate control of braking system



S TOP WASTE
AVE TIME
PEED PRODUCTION
TANFORD-IZE!



SE-15

Stanford
ENGINEERING CO
SALEM,
ILLINOIS

PRINTING SYSTEM

(Continued from Page 134)

the system was carried out with the large IBM 709 computer in the MIT Computation Center, it also could operate with smaller computing machines, such as the IBM 1620, although not so quickly. Since a single computer could carry out the work for a print shop in only a fraction of its time, this work could be done on a computer that was shared with other users.

"In line with the present trend to use computers from a distance, sending information back and forth over telephone and telegraph lines, a central computer station could serve many print shops and authors. In commerce and government, where swift decisions must be based on the results of computer calculations, the ability to use the Photon machine to produce a well-printed and easily-read document, within minutes of the completion of a calculation, is of obvious importance as an aid to management decisions."

Professor Barnett, whose work has been mainly in the fields of theoretical chemistry, operations research and computer languages, received a Ph.D. from Kings College, London, in 1952. He has worked with the British Research Association, the Radar Research Establishment, and IBM United Kingdom, Ltd. He was appointed to his present position at MIT in 1958.

Mr. Kelley, who designed the computer programs for the system, was graduated from Harvard University in 1958 with a mathematics degree. He was formerly engaged in digital computer programming for the Educational Research Corp., Cambridge, Mass.

Experimental work on the printing system was done in cooperation with Photon Inc., Cambridge, Mass., and Machine Composition Co. of Boston. The IBM 709 computer in the MIT Computation Center was used under a research grant from International Business Machines Corp. ■

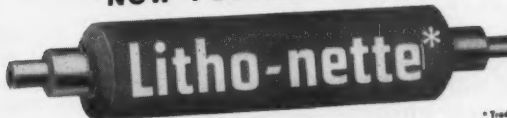


Delivery Truck Dramatizes Hub Mail

This red and blue truck, the back of which is a giant replica of a mailbox, makes pick up and delivery trips for the Hub Mail Printing Corp., Boston letterpress, offset and direct mailing firm. Shown here putting a letter of appropriate size into the "Hub mail box" is Miss Dinah Fisher. Another promotional item appears on the side of the truck . . . to telephone the company, one has merely to dial the letters H-U-B M-A-I-L.

Important Lithographic News

CONTROLLED DAMPENING NOW POSSIBLE WITH



NEW SENSATIONAL DISPOSABLE DAMPENER ROLLER COVERING

THIS NEW MODERN DISPOSABLE DAMPENING ROLLER COVERING makes a significant step forward in the lithographer's search for PERFECT, TROUBLE-FREE DAMPENING. Tests abroad during the past 20 months have proven Litho-nette to be the most efficient dampener roller covering on the market. It is now being successfully used by enthusiastic lithographers in 13 countries throughout the world including the United States.

Litho-nette is a thin stocking-like, finely woven, seamless, lint-free, absolutely smooth and uniform cotton material, chemically impregnated to give maximum absorbency.

Litho-nette covered dampeners remain true, permitting light but positive settings, resulting in perfect, even dampening.

Litho-nette may be used over present rubber base dampeners or over conventional coverings.

Litho-nette does not dry during short press stops and thus reduces make-ready time.

Litho-nette gives you accurate control of dampening which remains constant throughout the press run.

Litho-nette does not have overlaps or seams—does not wrinkle or split, and presents a perfectly smooth surface to the plate.

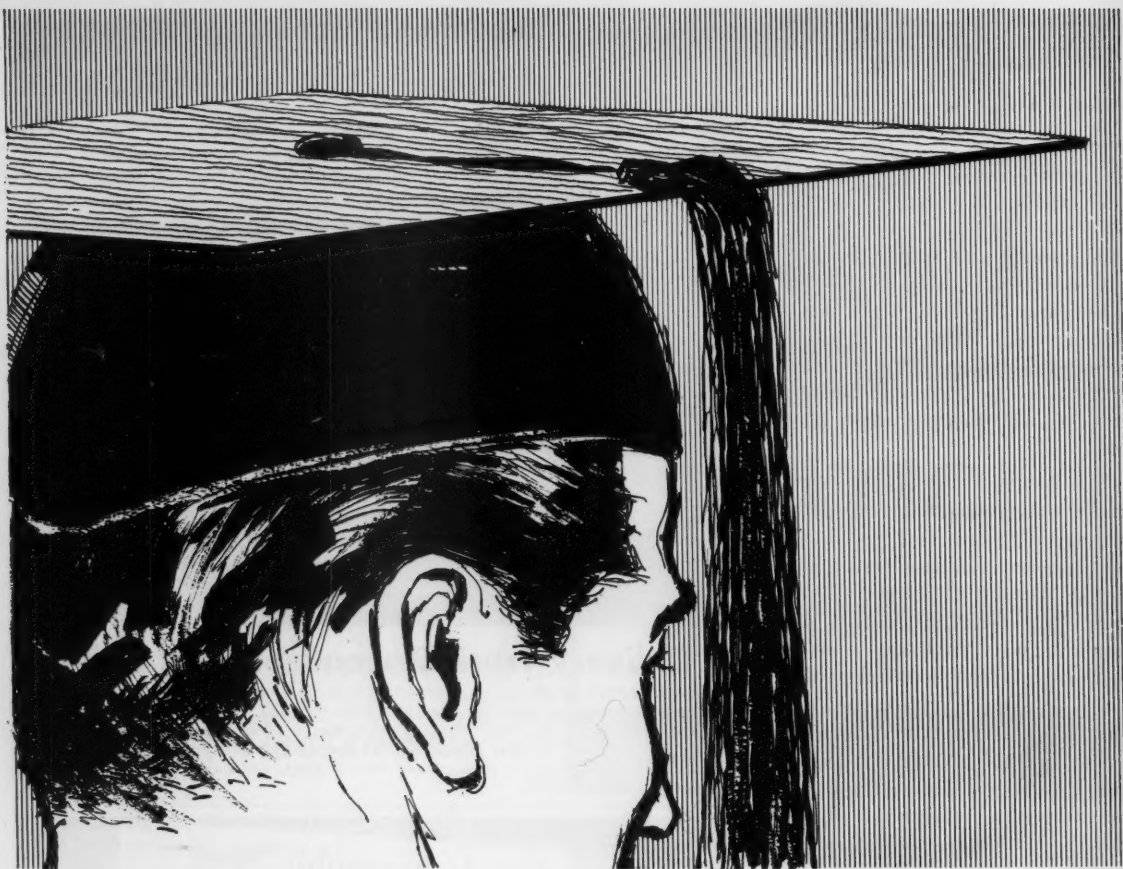
Litho-nette is easily fitted—lasts 4 to 6 weeks under normal working conditions.

Litho-nette eliminates dampener washing.

Litho-nette comes in two sizes: Standard size to fit all dampeners from 2 1/4" to 4 1/4" diameter and Junior size to fit all dampeners from 1 1/4" to 2 1/4" diameter.

Litho-nette is supplied in 25 yard rolls, packed in handy dispenser. It is available from roller manufacturers, lithographic supply houses and from:

AMERICAN GRAPHIC ARTS MACHINERY CO. INC.
229 VARICK STREET NEW YORK 14, N. Y. ORegon 5-6777



THE MEMORIAL that never stops remembering YOU

Some memorials just stand there. A monument, a building, a church window, a park.

But this memorial is a MAN. A trained man: carefully selected, tested, university educated. The priceless ingredient in the future well-being of the graphic arts industry. Your industry. Your memorial can assure a steady flow of management men.

And to you or your company, as creators of personal or corporate scholarships, it means an endless succession of living, breathing memorials to your ideals and faith.

\$1,000 per year for four years will provide a scholarship for one young person. \$30,000 in trust will establish a perpetual \$1,000 per year scholarship. \$120,000 in trust will permit a new start each year: four boys always in college.

The National Scholarship Trust Fund of the Education Council of the Graphic Arts Industry provides fully professional administration of graphic arts industry

scholarship programs. All scholarship contributions are used for scholarship purposes. Details, including testing and selection of applicants are taken care of for you.

The National Scholarship Trust Fund, started in 1956, now has 35 students in college under its auspices, and 12 new, additional scholarships for the next school year. This represents, in scholarships, the equivalent of over ½ million dollars in pledged commitments and cash. Our immediate goal is to provide for at least 100 young people to help them prepare for technical, managerial and professional careers in our industry.

You or your company can establish a scholarship through gifts of cash, securities, insurance, real estate, bequests, etc., to the National Scholarship Trust Fund. Or you can maintain your own trust fund and provide an annual contribution for your scholarship grant. It's tax-deductible either way. Full information for family or company discussion is available immediately on request.

**The National Scholarship Trust Fund of the
Education Council of the Graphic Arts Industry, Inc.**

1411 K Street, N. W., Washington 5, D. C.

BRITISH SCHOOLS (Continued from Page 117)

are developed as a joint activity of employing printers, printing teachers and educators.

"While some printing education is offered as 'general education' in a few grammar and secondary modern schools, the main stream of printing education in England is confined mainly to the technical colleges. There are 93 technical colleges in England, Wales and Scotland offering printing courses. Most of the programs attempt to meet the industry's needs in particular communities, and those students who require additional programs are sent to regional colleges more fully equipped.

'Most of the printing teachers are part-time—drawn from the local industry. Full-time teachers usually start as part-time teachers, and some of them, upon deciding to become full-time teachers, take a one-year full-time teacher training program. There is only one teacher training institution

in England for printing teachers. Salary paid to a teacher is usually higher than the wages he would earn as a journeyman. The printing teachers in England have their own professional organization, the Allied Teachers of Printing and Allied Subjects, which is organized very much like the United States printing teachers professional organization, the International Graphic Arts Education Association.

"One of the most interesting developments in the field of printing education in England is the recent formation of the Institute of Printing, a professional society of scientists, technicians and technologists who formed the Institute to develop an educational program at the Technical Colleges to train printing industry technicians. The Institute, in cooperation with teachers, and educational officials, has already prepared a syllabus for this program and is now in the process of having it reviewed for approval by the Ministry of Education for submission to the Technical Colleges. The work of this Institute is expected to have important bearing on the movement to develop educational programs for Printing Technicians in the two-year Technical Institute in the United States.

"The growth and development of the printing education program in England has been made possible through the cooperative efforts of the printing industry's employers, trade union leaders and printing teachers. The national Joint Industrial Council and the local J.I.C.'s, together with the advisory committees for each of the technical colleges, understand their responsibilities to the industry, to the colleges and to the youth of their nation in developing the finest possible system of printing education. They are also aware of the many problems they must solve in achieving their goals, one of the main ones being to attract and select qualified persons for the industry."

FRED J. MAUDSLEY has joined Polygraphic Co. of America, Inc., in the firm's New York sales office. Mr. Maudsley has had 31-years sales experience in the lithographic field.

Foil Offset Ink Line

Spectrum, a series of inks for lithographic foil, has been developed by the Crescent Ink & Color Co.

The company reports that the inks can be obtained in bright opaque colors and transparent hues. They provide adhesion that allows a smooth continuous ink film to be applied to the foil surface. Press stability of the inks is exceptional, the company reports, and they dry sufficiently fast to allow full skid piling without offset.

Additional information and technical data may be obtained from any Crescent branch office, or by writing directly to the home office, 464 N. 5th St., Philadelphia 23.

Colitho Line Booklet

The Colitho Division of Columbia Ribbon & Carbon Mfg. Co. of Glen Cove, N. Y., and Duarte, California, has announced publication of a new catalogue listing its line of offset duplicating plates and supplies. The booklet is available free from the company upon request.

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About

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WEB-OFFSET • GRAVURE • SPECIAL

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TECHNICAL BRIEFS

(Continued from Page 86)

USEFUL HINTS ON PAPER TESTING. 676.27 Frederick T. Day. *The Small Offset User* 10, No. 109, November 1960, pp. 17, 19, 21 (3 pages). Some simple tests used to determine quality of paper without the aid of instruments are described. Tearing both ways can tell something of strength and fiber content. Other simple tests and what they reveal are described.

Lithography—General

LITHOGRAPHING ON ALUMINUM FOIL—NEW DIMENSION IN PRINTING. 655.89 Kenneth M. Greenwell. *The Inland and American Printer and Lithographer* 146, No. 3, December 1960, pp. 51-53 (3 pages). Aluminum foil for packaging end use is treated to give a "dead soft" temper to give good folding characteristics. Most common thickness for packaging is .00035 in. Foil can be had Matte One Side, or Two Sides Bright. Coatings are applied for the specific type of printing and nitrocellulose or vinyl are suitable for lithography. Laminated paper backings are used for some forms of printing. A number of specific

working suggestions are given. 4 Illustrations.

BOOKS BY WEB OFFSET. 655.329: 655.7 Anon. *Book Production*, December 1960, pp. 39-A (1 page). Gives essential production data on the web-offset process relating to book production. A table gives press sizes and signature sizes with various folds.

BLACK AND WHITE... THE FORTGOTTEN LITHO PRODUCT. 655.322 Tom J. Morgan, Jr. *Modern Lithography* 28, No. 12, December 1960, pp. 32, 3 & 115 (3 pages). Advances resulting from research and experimentation make possible achievement of higher standards of quality. Quality has the best chance in a small shop. Suggestions on quality in black and white are summed up in "Use the full scale your halftone screen and ink film will allow." How to do this is discussed. (From a talk at the NAPL Convention, Chicago, October, 1960).

CAN I PRINT MY DAILY PAPER OFFSET? 655.329: 655.7 Anon. ANPA Research Institute Inc. *Mechanical Bulletin*. No. 732, December 16, 1960, pp. 181-83 (3 pages). A study based on a plant printing 22 separate weekly newspapers, with runs of from 2,500 to 7,000. Full data are given on equipment and methods with cost per page data for letterpress and web offset printing (including composition and platemaking). Figures are given on capital investment and manning.

HOW A SWITCH TO WEB-OFFSET BY THE ST. LOUIS DAILY RECORD INCREASED PRODUCTION AND QUALITY. Lucius B. Morse. *The Graphic Arts Monthly* 32, No. 12, December 1960, pp. 66, 68, 70, 72 (4 pages). Excellent quality and increased production followed a shift from flatbed letterpress to web-offset. Daily Record Co. of St. Louis prints two daily business papers and several suburban weeklies. The press is the first Goss Suburban built. The gradual changeover is described. Hot metal composition and paste-up of proofs is used. Other production methods are described. 1 Illustration.

WEB OFFSET BIG AND SMALLER—WHAT'S HAPPENING TO IT? 655.329 Hyman Safran. *The Inland and American Printer and Lithographer* 146, No. 3, December 1960, pp. 74-75 (2 pages). A review of the present status of web-offset mentioning some recent press developments and installations. 2 Illustrations.

WEB-OFFSET TERMS. 655.03: 655.329 Anon. *Modern Lithography* 28, No. 12, December 1960, pp. 42, 3, 109 (3 pages). A glossary of terms peculiar to this type of press. A diagram showing the major elements of the press and the path of the web illustrates many of the terms.

Graphic Arts — General

WHAT INSTRUMENTS ARE NEEDED FOR Q.C.? 655.04: 655.08

NOW AVAILABLE!

CIRCULAR CONTACT SCREENS



Also.. RECTANGULAR AND SQUARE SIZES.
SPECIAL GRAVURE SCREENS IN POSITIVE OR NEGATIVE TYPE. MOST SIZES STOCKED FOR IMMEDIATE DELIVERY. DEALER INQUIRIES WELCOMED.



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SUPPLIERS TO THE GRAPHIC ARTS

630 NINTH AVENUE, NEW YORK 36, N. Y.

JUdson 6-4260

Louis D. Pollner. *Modern Lithography* 28, No. 12, December 1960, pp. 40, 1, 113 (3 pages). (From an NAPL address delivered as part of a panel on Quality Control). Much of the control is aimed at incoming paper stock with emphasis on moisture content and flatness of stock. Sensitometer control of ink color is mentioned. For camera room, sensitometer and light integrator; in the plateroom, the LTF sensitivity guide and a 50X magnifier; for the plate room, register marks and the LTF register rule are used.

SAMPLING VERSUS 100 PERCENT INSPECTION. 655.04 O. H. Somers. *Proceedings of the 10th Annual Conference Research and Engineering Council of the Graphic Arts Industry*, Dayton, May 1960, pp. 11-18 (8 pages). Statistical quality control methods are explained in terms of graphic arts material and products. Relationship with suppliers on control of properties of incoming materials is discussed.

EDUCATING YOUR PERSONNEL IN QUALITY CONTROL. 655.04 O. H. Somers. *Proceedings of the 10th Annual Conference Research and Engineering Council of the Graphic Arts Industry*, Dayton, May 1960, pp. 19-26 (8 pages). Simple application of sampling and control chart techniques accomplish 85 to 90% of what can be done. These points are explained with illustrative examples.

QUALITY CONTROL IN PRINTING OPERATIONS — A CASE HISTORY.

655.04 Russell K. Johnson. *Proceedings of the 10th Annual Conference Research and Engineering Council of the Graphic Arts Industry*, Dayton, May 1960, pp. 27-35 (9 pages). Quality control is like vaccination, a prevention instead of a treatment. The training of craftsmen to accept statistical quality control proved difficult. Paper and ink properties were subjected to control. Color was a problem, a densitometer helped on that. Specifications also helped. Specific jobs are cited as examples.

HOW TO DETERMINE QUALITY LEVELS. 655.04 Dr. Albert B. Bishop. *Proceedings of the 10th Annual Conference Research and Engineering Council of the Graphic Arts Industry*, Dayton, May 1960, pp. 61-76 (16 pages). Mathematical or statistical methods of quality control are explained and terms illustrated with the aid of simple cartoon type diagrams and graphs. Some terms illustrated and explained are: random variation, variables and attributes, fraction defective, etc. 11 Illustrations. ■

LETTERS

(Continued on Page 72)

print of the article either to distribute by itself or to use as an insert in our own house magazine, *The Westerner*. We would like to prepare the insert and print it in our own plant, and assume

that we would send you a proof of the reprint before distributing it.

Please let me know if a reprint can be handled in this manner.

Edward J. Kaul

Western Printing and Lithographing Co.
Hannibal, Mo.

You have our permission to reprint the article for your use. Glad it attracted so much attention for your company.—Editor.

PAPER

(Continued on Page 60)

proof, abrasion resistant, much more durable, and which will have greater folding qualities. Such items as menu covers and book covers, printed on some of these grades, can be washed with soap and water to remove smudges and stains from handling.

In addition to extrusion coating of plastics on paper and paperboard, progress is being made with other methods of applying these materials as well as various other synthetic coating formulations.

We expect rapid growth in the uses of these products. For example, the waxed paperboard milk carton is being rapidly replaced by polycoated



2nd Big Printing . . . have your copy?

Yes, *The Magic of Making Halftones* has proved such a practical and useful handbook that word has gotten around that it is a really valuable book to have around the shop. Consequently, the entire first printing of 3,000 copies was sold out several months ago. But if you delayed too long in getting a copy, you needn't worry. You can get this valuable, profusely illustrated collection of tips and techniques once again . . . for a second printing of 2,000 copies is just off press! Many lithographers have written

to tell us how much they have profited from this authoritative work. It covers the complete subject of making halftones—tools, procedures, equipment, general rules and shop standards. Get your copy today by using the handy coupon below. The price is just \$4.25 a copy, shipped postpaid anywhere in the world. And you take no chances: Your money will be promptly refunded if you are not entirely satisfied after looking over 'Halftones' for 10 days.

• Scores of photos showing 'right' and 'wrong' • Working tools: where to buy them and how to make them • Setting camera • Focusing • Rescreening halftones • Shooting colored copy • Stripping • Platemaking • Special tricks

Litho Books

Box 31, Caldwell, N. J.

YES, send me a copy of 'HALFTONES.' My check for \$4.25 is enclosed.

NAME

STREET

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LITHOGRAPHERS MANUAL

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Camera procedures and materials
Color separation lithography
Masking for color correction
Stippling, opaquing, photo-composing
Platemaking procedures and materials
Press operating instructions for sixteen different offset presses
paper, ink, film and supplies used
cutting, binding, finishing operations
The flow of lithographic production
Metal lithography colotype
Education for lithography
Resources sections showing equipment and supplies follow each chapter thus providing valuable source information.

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board. We can also expect greater use of plastics and man-made fibers as an integral part of the stock itself. When perfected, these papers will have much greater strength and durability, increased dimensional stability, and will have less tendency to curl or become wavy because of humidity and temperature variations.

In fact, it appears that printing papers as we know them today could, in the next few years, be almost entirely replaced by products which will be made in large part or completely from man-made fibers and plastics.

Thorough Testing

In addition to these developments, most paper mills have added printing equipment in the past few years which is being used for regular print testing in inspection areas on daily production runs. This insures greater uniformity of print quality from run to run. We also buy press time from commercial lithographers and other printers so that we can fully test, on regular production runs, not only our research and developmental runs, but our regular grades and various changes in grade patterns.

Most of the major mills have added experienced printers and lithographers to their technical and sales service staffs. Most of these men act as liaison between you, the lithographer, and mill sales and production. Their primary objective is to help you, not only when you have complaints, but also in developing new business, and better and more efficient production methods.

Even though you are still having the same old paper problems in your press rooms and finishing operations that you had years ago, you are able to produce better quality with more color work at higher speeds on today's papers than was ever before possible. We like to feel that improvements in the papers that you purchase have made some of this possible. We also believe that if the economists are correct in their forecasting of a probable 70 per cent increase in total printing paper usage by 1970, the papermakers of this country will meet these increased demands with better and newer types of products,

which will enable you to meet the tremendous increase in volume of work you will have to produce. ■

PHOTO CLINIC

(Continued from Page 93)

Negatives for Photoengravers

Q: I am a cameraman in a litho trade shop which just started supplying separation halftones for photoengravers. To my surprise the negatives must be made differently than for litho. Can you explain why?

A.L.H., PHILADELPHIA

A: Letterpress printing, as you know, is a relief process. In making halftone relief plates the non-image areas are removed from the metal by an etching solution. With conventional photoengraving techniques, the etching occurs in two directions—downward and sidewise. This latter action obviously reduces the size of the dots concurrently with removing the metal from in-between the dots. To end up with dots of the proper size, the photengraver must start out with bigger dots in the highlights, and smaller dots in the shadows. A photoengraver's negative thus is made with a tone range of 40 to 95 percent.

This does not mean, however, that all photoengravers will want this type of negative. With the powderless etch technique, a negative with a 15 to 95% range can be used. You will probably have to work to two standards of negative range for photoengraving halftones. It would be wise to check with your clients as to which type of negative range they need. ■

ROLLED PAPER

(Continued from Page 51)

such as blank masonry walls or outside sprinklers may have to be provided.

4. Smoking should not be permitted in the storage area.

5. Adequate water supplies, hydrant protection, portable fire fighting equipment and recorded hourly watchman service are "musts" if fires are to be promptly detected and extinguished. ■

WEBENDORFER
(Continued from Page 54)

which has changed owners several times, still is in use. And so, he boasts, is every web press that ever carried his name.

Webendorfer, a modest man, would disclaim some of the praise given him as an inventive genius, a mechanical wizard, and an excellent businessman. In his relations with his employees he was, as a businessman, unorthodox for the 20's and 30's. He anticipated such "modern innovations" as incentive and profit-sharing plans. Of course, he had no such names for extra money he paid his employees, and there was no set or formal basis for payment.

When, in 1938, the Webendorfer Company became a division of American Type Founders Co., Inc., J. F. Webendorfer distributed among his employees over a quarter million dollars.

J. F.'s son, John B. Webendorfer, remembers that day in 1938 when the company was sold to ATF. He had joined his father in 1918 and worked with him on many of his developments, including the now famous web-offset press. Of that press he told ML "It was possible to change plates on the three units in less than five minutes. It was not unusual to run 250 jobs a day." The press had a 14" circumference with two 7" programs up.

John recalls that all did not go well in those early days of rotary offset. "For six months, it was one big headache. The rollers went up like balloons, the paper caused trouble and many other problems arose. The ink and paper people did not know where they were going to sell their next pound of ink or paper but they cooperated splendidly. Their patience was paid off richly, however, by the ultimate success of the process. Now web-offset presses eat up ink and paper like hogs!"

J. B. has high praise for the elder Webendorfer. "My father had the vision and courage to tackle anything all the years that he was in business."



J. F.'s son, John B. is shown in his office in 1938, the day the company was sold to American Type Founders.

'Ship Me a Press'

The Webendorfer reputation for fair dealing was responsible for some informality in the receipt of orders. More than one Little Giant (Webendorfer's fast, compact 12 x 18" flat bed cylinder press) was ordered by a postal card reading something like, "Ship me a Little Giant right away and let me know what I owe you."

In those early days, such orders were considered as valid as those typed on printed purchase orders, in quadruplicate, complete with requisition number and the signatures of five responsible executives.

A witty man, J. F. always enjoyed a joke, even when it was on him. Once during an argument, he told his opponent to "stop trying to make a jack-ass out of me." The reply: "It's too late for me to try — the Good Lord

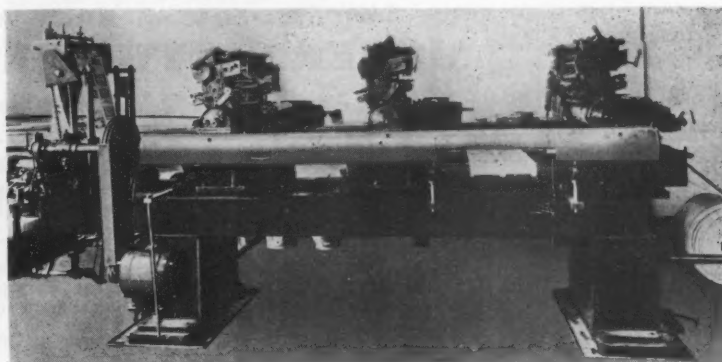
beat me to it," appealed to J. F.'s sense of humor. When the man's boss started to admonish him, J. F. said: "Leave him alone — that's a good one on me."

J. F. Webendorfer still has all the optimism of youth. Years ago, when some "experts" told him that the web-offset newspaper press he was building would be famous as both the first and last of its kind, J. F. retorted: "humbug," and "humbug" is his reply to those who say web-offset today has reached its zenith: "It's just getting off the ground!"

As "the father of web-offset," J. F. Webendorfer has much of which to be proud. One index of the rate at which his "baby" is growing is the attendance at meetings of the Web-Offset Section of PIA. The first Web-Offset meeting, held in St. Louis in June, 1953, was attended by 18 persons representing 12 companies; 575 persons attended the WOS/PIA meeting in Chicago last spring.

The Lithographic Technical Foundation is pushing a web-offset research program and collaborating in the development of materials for the training of web-offset press crews. Quite a few newspapers have switched to the process. The boom in web-offset is becoming an imposing tribute to the man who had foresight enough to turn down an order for three sheet-fed presses — an easy order to fill — and solve a printer's problem the right way — with a web-offset press. ■

J. F. Webendorfer's first web-offset press. Crude when compared with today's complex giants, it nevertheless solved a printer's problem. It is still in operation, having changed owners several times.



COLOR

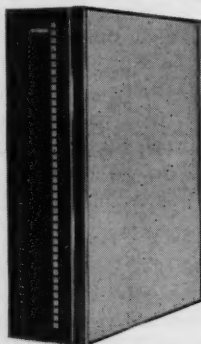
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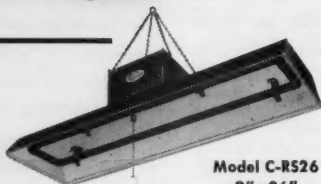
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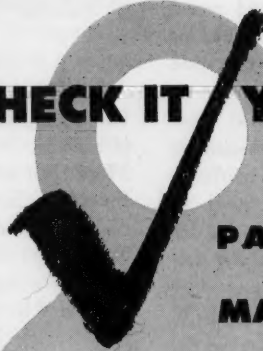
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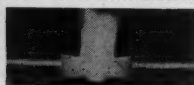
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STECHER-TRAUNG (Continued from Page 45)

Extensive Plant Equipment

The San Francisco plant now houses more offset equipment than any plant in the western part of the United States, the company reports. Included are six four- and five-color sheet-fed presses ranging in sheet size from 42 x 59" to 54 x 77". In addition, the plant has three two-color and two one-color presses ranging from 23 x 31" to 54 x 77" and a bronzer.

The photographic department includes three cameras, while the plate-making department is equipped with four photo-composing machines, ranging in size from 45 x 59" to 54 x 76". Three varnishing machines handle sheet sizes up to 51 x 76".

Diversified Products

Today Stecher-Traung's products are highly diversified. Although the company established its reputation as a label manufacturer, label production today is only one facet of its operations. The firm's two plants produce a wide variety of advertising material, books, catalogs, seed packets, folding boxes, broadsides, booklets, greeting cards, merchandising cards and gift wraps. Leo P. Blank is vice president in charge of sales, Western Division.

Despite rising costs which plague the industry, Stecher-Traung's future seems bright. Earnings (before taxes) have continued to rise year after year, attaining the all-time high in 1960, according to Mr. Wrenn. ■

CHECK COMPOSITION (Continued from Page 65)

placed with four other laminated masters (two other of the large size checks) in a special plastic jig which automatically provides perfect regis-

Figure 3

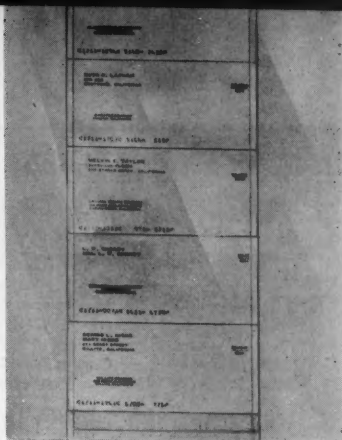
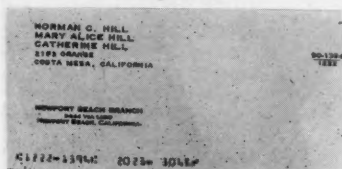


Figure 4

tration, (Figure 4). A paper transfer negative is placed in the jig which holds it in true position and this setup is exposed quickly in a flat bed

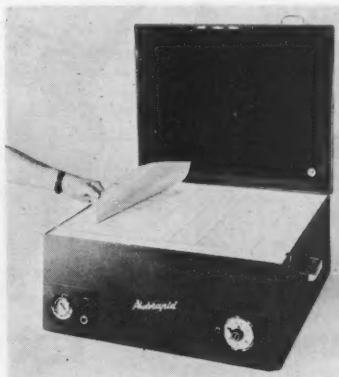


Figure 5

photocopy machine equipped with vacuum frame. (Figure 5).

The exposed negative and an inexpensive aluminum plate are placed in a plate processor which automatically aligns and fully develops the plate in seconds. (Figure 6). The

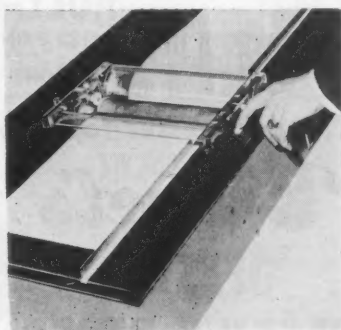


Figure 6

plate is fixed, inspected and sent to the duplicating department for imprinting. The complete operation, from placement of the laminated

masters in the jig, to finished plate is accomplished in less than 90 seconds and may be handled in normal room light, according to the company.

After acceptable imprinting and bindery work are done, the completed checks, accompanied by an order form and the laminated master are mailed to the customer. For his next supply of checks the customer simply fills out the order form and mails it and the laminated master back to his supplier who may now bypass the composing room in the processing of the reorder.

The supplier may wish to hold the master in his own files to circumvent any possibility of loss or mutilation, although folding or creasing of the master has no appreciable effect on its reproducing qualities.

Whereas the printer's original investment in offset presses, bindery equipment and composition machines may run into the tens of thousands of dollars, the "kit" that will eliminate all reorder composition will cost him well under one thousand dollars, Photorapid states.

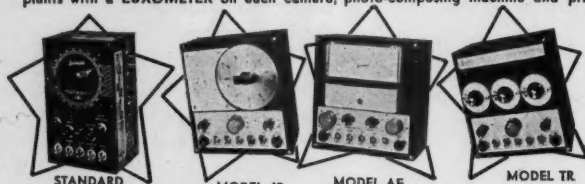
The system aid, called Permaset, consists of (1) a set of jigs for various designated document sizes; (2) a vacuum frame photocopy machine; (3) an Exactamatic automatic plate processor; (4) a supply of paper negatives; and (5) a supply of aluminum Gevaert Magi-Plates.

Until now, only a relatively few printers have ventured into the magnetic ink imprinting business. The banks themselves, with in-plant or captive operations, have had to carry the preponderant load of supplying MICR checks, Photorapid asserts. It may be redundant to say that bankers are bankers, not printers. It is not by choice, but necessity that banks are in the printing business and it is the general consensus that they would welcome the opportunity to let the commercial printer handle check supply, the company believes.

Most observers believe that magnetic ink imprinting is here to stay and its future applications are almost limitless. Wherever sorting, counting, posting, calculating, volume billing or business automation are indicated, magnetic printing has great possibilities. ■

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Offset Blanket Announced

General Printing Ink division of Sun Chemical Corp. has announced the development of an offset blanket that was designed to meet the requirements of high speed presses.

Called GPI-Falco, the company reports that the blanket offers resistance to sagging, swelling, glazing, battering and embossing. It is resilient and does not become tacky or dry.

Pressroom demonstrations and samples of the blanket are available from GPI sales offices across the country.

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New York

OFFSET PRINTING TO THE TRADE

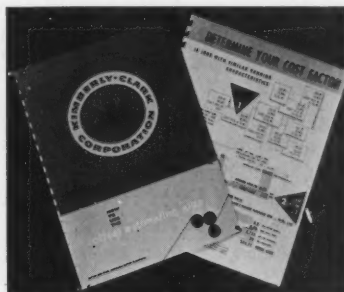
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Estimating Aids Booklet

"How to Use the Offset Estimating Aids," an instruction manual on using the tools required to estimate costs of printing jobs, has been produced by Kimberly-Clark Corp., Neenah, Wis.

The seven-page illustrated booklet is designed to supplement and clarify



"Offset Estimating Aids," a combination manual and workbook first issued by Kimberly-Clark in 1958.

Printed in three colors on a double coated stock, the instruction booklet includes information not covered in "Offset Estimating Aids," as well as corrections to the original text.

The booklet is organized to parallel the estimating aids' manual and includes sections on the use of a slide rule paper weight calculator, ink consumption estimating, and calculating the cost of folding, trimming and stitching operations. A special section clarifies the problem of determining the cost factor.

"How to Use Offset Estimating Aids" will be available to printers from Kimberly-Clark printing paper

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distributors. The booklet, like the original manual, is expected to be particularly useful to smaller and medium sized printing firms in the offset field.

It was developed in cooperation with James K. Martin, executive director, and Gene Bulinski, plate stripping supervisor, of the Chicago Lithographic Institute.

Opaque Sample Booklet

Beckett Paper Co., Hamilton, O. is distributing a sample booklet on Beckett Brilliant Opaque, a titanium-filled sheet which combines whiteness with high opacity.

Included in the sample book are swatches of five weights and 15 finishes of book paper, and four weights of matching cover stock. The cover of the booklet is embellished with a design of a fish under water, printed in five colors, including a double impression of red Day-Glo ink.

NLRB INJUNCTION

(Continued from Page 103)

cargo" clauses were illegal, and that strikes to force the employers to sign them were unfair labor practices. These two cases apply only to those two cities.

Before the NLRB petition, the ALA in its official organ, *Lithographers Journal*, castigated LPNA for its action in a five-page article in its August issue headlined "A Massive Employer Double Cross."

Kenneth J. Brown, ALA president, asserted that negotiations "now become a mockery." He declared that "there is no guarantee that any contract negotiated, agreed upon and solemnly signed has any meaning — except for the time it takes an employer to go to the NLRB and try to get it set aside."

In the same issue of the union magazine, it was reported that ALA's general counsel had developed two new contract clauses to "protect the rights of parties to the contract against having to go on with the contract in the event of its mutilation either by a third party or by the other party to the contract."

At presstime, both the ALA and the LPNA seemed prepared to press the battle to its conclusion, with each anticipating eventual favorable action by the NLRB.

BRETT CLOSED

(Continued from Page 103)

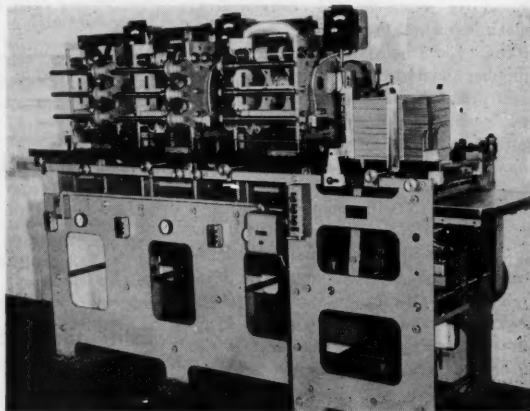
Before merging with Forbes, McCandlish had been operating in Philadelphia since 1928. A number of key personnel and some of the firm's equipment was moved to the Forbes plant in the July merger. Included in the transfer were Joseph Whitaker, McCandlish vice president, who has become a Forbes vice president, and Benjamin Wojtowicz, former plant superintendent, who has been appointed superintendent at Forbes.

The Forbes plant at Chelsea has 500,000 square feet of operating space.

Case Stamping Machine Developed

A COMPACT gold and foil case stamping machine that can emboss, deboss, stamp and overprint the backbone of a book, and multi-color

stamping or embossing operations. The covers move automatically from the 14" hopper feed, through the first two stations where the backbone is



The Dexter Case Stamping Machine can handle case sizes from 6 x 13" to 11½ x 20¼".

stamp the cover in just one pass through, has been announced by The Dexter Co., Division of Miehle-Goss-Dexter, Inc.

According to the manufacturer, the machine's straight-through design makes possible economical production of colorful and saleable casebound books.

The stamping machine can handle case sizes from 6 x 13" to 11½ x 20¼". Using gold or colored foil, it can cover a design area up to 5 x 11½" on the backbone, and to 8½ x 11½" on the front cover. Rated speed is from 25 to 60 cases a minute.

The straight-thru three-station design of the machine eliminates downtime and inventory problems between

embossed, debossed, stamped and/or overprinted with foil or gold. The third station stamps the front cover. Foil feed-up, dwell time, temperature and register control are located at each station.

The stamping heads of the machine are air operated, with individual impression pressure adjustments. The heads are operated by toggles supported by eccentric-mounted ball bearings. Adjustable bronze gibs take up any possible wear that might occur over the years, according to the company.

Additional information about the machine is available from the company, 2011 Hastings St., Chicago 8, Ill.

Hulen Line-Up Brochure

Hulen Line-Up Table Co. has released a brochure on its Tilting Top Line-up Tables and Step & Repeat Vacuum Frames.

The straight edges of the line-up tables raise and lower at a 90° angle over the entire working area. In addition to negative ruling, cutting tools and red and blue markers, the tables are equipped with a magnifier lamp, a copy board, a Roto-tray, a four roll tape machine, and fluorescent lighting.

The vacuum frames feature prefixed register marks on stainless steel chases and a glass lid that is elevated

automatically by adjustable tension springs. Automatic safety latches prevent tilting while the lid is open.

Both machines are available in models ranging from 36 x 36" to 66 x 90", and can accommodate plates from 20 x 26" to 54 x 77". Additional information is available from the company at 1524 Charlotte St., Kansas City, Mo.

EDWARD C. GOSSELL has been named vice president in charge of the Graphic Arts Div. of Blackwell Wielandy Co., St. Louis, Mo.

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TALE ENDS

Cost Per Page Drops

IT'S always hard to pin down costs of doing a job litho as opposed to letterpress. Walter McKinney, publisher of the *Hillsboro* (Ore.) *Argus*, has done just that however, showing offset to fine advantage. "Composition wage costs dropped \$3.76 a page when we started printing by offset," he told an Oregon newspaper group. By letterpress, composition cost \$20.38 a page; offset has cut the figure to \$16.12.

Hickory, dickory dock . . .

A touch of whimsy was used by Standard Publishing Co., Cincinnati, recently in a colorful little booklet proudly announcing the acquisition of a huge ATF web-offset press. Using colorful photos and parodies on Mother Goose, the mailing piece makes its points in verses like this:

*Hickory, dickory dock,
We worked around the clock . . .
Raising the roof, lowering the floor,
To install the press
that'll save you more.*

The press is a 10-color 35 x 50" perfecter. It prints 1,200 feet of web a minute.

Stone Age Returns

Although lithography's stone age belongs to the distant past, we still see regular reminders of it in all parts of our industry. Any self-respecting office has at least one chunk of Bavarian limestone lying around as a paper weight or book-end, and it is becoming quite the thing to have some representative old stones mounted in reception or conference rooms in offset plants. (A photograph of one such— at Philipp Lithographing Co.— on last month's cover, caused a reader to chide us on "flopping" the picture).

Every once in a while, over dinner at a litho club meeting, someone remarks nostalgically that he'd like to have a stone or two to decorate his den or office. Like as not we for-

get the name of the firm that last told us it had tons of stones piled in its storeroom and so we can't help the man out. Perhaps those firms seeking to unload cumbersome backlogs will inform the editor, so we can apprise any interested readers of a ready source of these mementos of Senefeld-er.

Syntax—Oriental Style

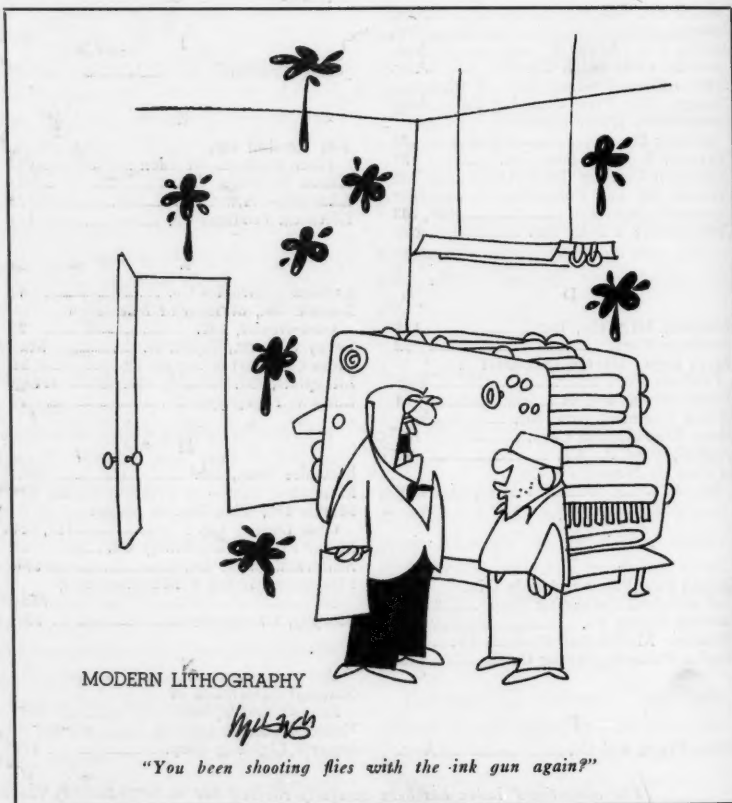
If you can get to the Orient this fall, you'll be able to attend the Japanese equipment and supply show scheduled for Tokyo, Oct. 9-13. We won't be able to make it, but we were amused by the somewhat tangled syntax of the cordial invitation from SESGA '61, the sponsoring organization.

Consider this sentence: "In the past SESGA, the almost Japanese products took the main part of its displaying, but one of the remarkable features of this year is thinking that the many products of European countries will increase in number and place on a large scale." Sounds like the sort of double talk we have come to expect from politicians!

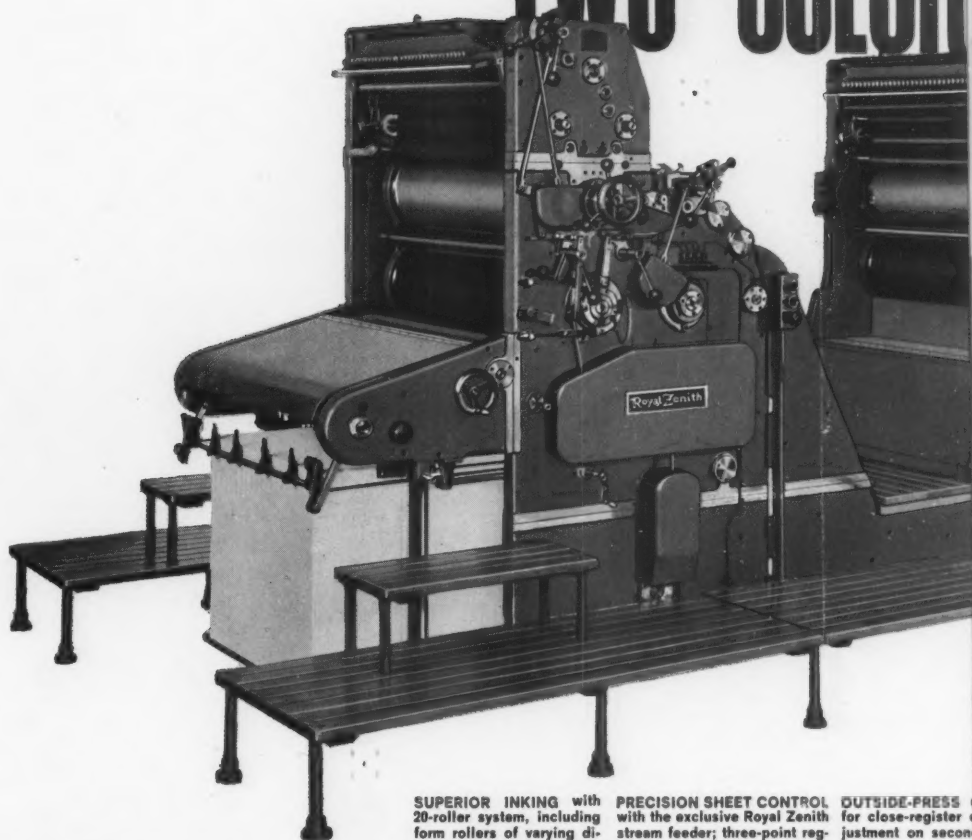
Three from ML

Graphic Arts Progress 1961, a sort of annual all-star team of articles from the trade press, distributed by Fraser Paper, Ltd., contains three articles from the pages of ML: a survey of wrap-around plates by J. W. Rockefeller, Jr.; an article on scanning, by R. E. Fisher; and a report on five lithographic hurdles, by Michael H. Bruno. All appeared in ML during 1960.

The editors are proud to have ML so well represented in the book and would like to thank all our authors and correspondents for the high quality of their contributions to our magazine. ■



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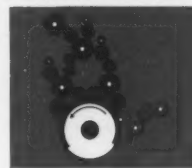
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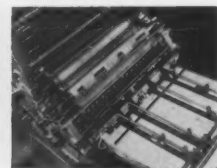
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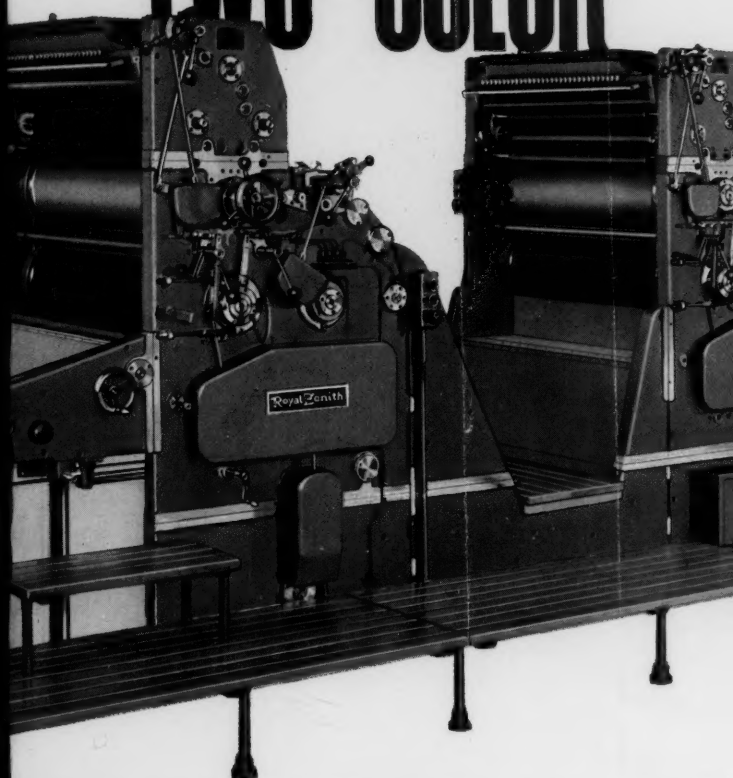
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OUTSIDE-PRESS for close-register adjustment on second and form rollers on ing units, adjustable press is running.



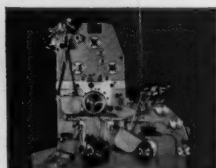
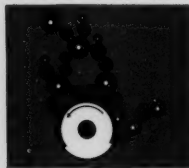
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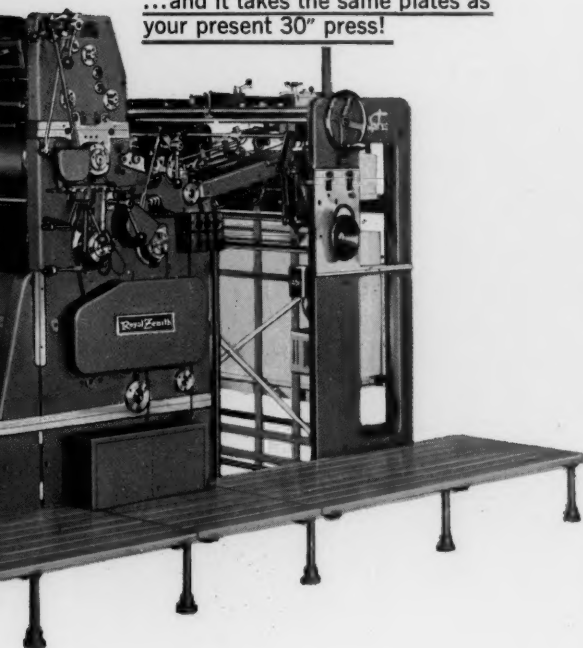
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23" x 30"	1 up

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